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about a
"great pianist"!

LEONARD

PENNARIO

CAPITOL
RECORDS

REUTERS DISPATCH
London, England, June 20, 1952

"Leonard Pennario, young Los Angeles pianist making his first European tour, was acclaimed here tonight as an international virtuoso. Paris and Amsterdam have already awarded him musical laurels."

FIRST EUROPEAN TOUR A SERIES OF ELECTRIFYING SUCCESSES

PARIS, FRANCE, JUNE 10, 1952

"Pennario is a phenomenon of the piano: his performances have arrow-like precision, his sonority is crowned with a halo of poetry. He gives the impression of an inspired showman who, in the most perilous passages, unleashes the enthusiasm of the audience and leaves them breathless."

C. Baigneres, *Le Figaro*

"Leonard Pennario is a brilliant virtuoso of the highest order. Among those applauding him was Artur Schnabel. There is, in truth, more than one common feature between manner of the illustrious elder and that of the young artist whose name we believe will be written in the golden book."

Maurice Imbert, *Activités Musicales*

"He is a brilliant virtuoso, an artist of temperament who has something to say and says it with force."

Maurice Schneider, *Combat*

"NOBODY PLAYS THE PIANO BETTER THAN PENNARIO" LONDON, THE NEW STATESMAN & NATION, JUNE 20, 1952

AMSTERDAM, HOLLAND, MAY 28, 1952

"A mental maturity and a control of the music that only a few pianists are able to achieve in their lives. We hope Pennario will continue the way he chose so that he will be able to teach many of his countrymen how European music should be played. We hope to hear him again very soon."

v. E., *De Tijd*

"Leonard Pennario, who played for the first time in Holland, immediately stole the heart of the audience."

P. T., *Algemeen Handelsblad*

"Pennario made a startling impression . . . not only a great pianist, but also a strong artistic personality. We hope he will return very soon."

Lex van Delden, *Het Parool*

GENOA, ITALY, JUNE 26, 1952 (Rachmaninoff 2nd Concerto with Genoa Symphony)

"We can truly say that we became acquainted last evening with a great pianist. We would like to hear him again, as soon as possible."

Corriere del Popolo

"A most convincing success and unending applause."

Il Secolo XIX

"His was a precise interpretation, skillful in its technique, and highly measured in its phrasing. The results could not have been more felicitous, and the public demonstrated its approval with repeated applause."

Il Lavoro Nuovo

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Vol. LXXII, No. 9
July, 1952

(The contents of MUSICAL AMERICA are indexed in The Readers' Guide to Periodical Literature, and are also available in Microfilm

MUSICAL AMERICA. Printed in the U. S. A. Published monthly on the 15th day of February, March, June, July, August, September, October, and semi-monthly on the 1st and 15th in November, December, January and April, by the Musical America Corporation at 34 No. Crystal St., E. Stroudsburg, Pa. Executive and Editorial Offices, 113 W. 57th St., New York. Entered on November 15, 1949 as second class matter at the Post Office at East Stroudsburg, Pa. Subscription Rates: U. S. and Possessions, \$5.00 a year; Canadian, \$5.50; Foreign, \$6.00. Copyright, 1952.

\$5.00 per year
Single Copy, 30 Cents

XUM

Musical America

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Tanglewood Opens As Munch Leads Chamber Orchestra

By CECIL SMITH

NEVER was the weather more perfect in the Berkshire Hills than over the weekend of the summer's first concerts at Tanglewood. The sky was clear; during the daytime the sun was bright but not unbearably hot; and in the evening a moon that was almost full shone upon the spacious grounds and illuminated the distant view of the Stockbridge Bowl. On July 5, the opening night, a record crowd of 3,800 attended—record, that is, for the first concert of a season in the Theatre-Concert Hall—and the Sunday matinee program on July 6 brought out 2,500 more. The audience, as usual, was a mixture of habitual patrons, tourists, and students at the Berkshire Music Center, and the dress ranged from semi-formal kit to blue jeans and T-shirts or less. This summer the students have hit on the notion of going barefoot, and I must confess that the wonderful lawns almost tempted some of us staid oldsters to follow their example.

On the opening night the pleasure of being at Tanglewood, whether barefoot or in shoes, considerably exceeded the pleasure of hearing the music. With a group of thirty-odd Boston Symphony players, Charles Munch delivered an all-Bach program that was poorly conceived and roughly executed. I do not know how much rehearsal was allowed, but it patently was not enough. Bach's Musical Offering, in the arrangement by Oubradous, is not very good to listen to at best. The tubby, poorly coordinated performance it received from Mr. Munch and his men did little to prove that this exercise of ingenuity, an affair of the highest interest to those who study its abstractions on the printed page, can stand the test of public performance. The trio sonata toward the end of the thirteen movements is, of course, an exception to the rule, for it was conceived with performance in mind. Even here, however, the best values of the music were damaged when its fine-grained solo lines were allotted to a mass of instruments. Mr. Munch's interpretation of the work I found wayward—sometimes plodding and dry, sometimes a trifle saccharine, and in a few spots Stokowskian in its attempt to force a climax.

In general, Mr. Munch's approach to Bach's music was romantic in an old-fashioned way, by which I mean that he never allowed structural considerations to dissuade him from employing devices designed to personalize the music. Slow movements he tended to transform into rubato melodic continuities that had more the effect of Mahler than of anything that lay within the early-eighteenth-century philosophy of musical expression. Fast movements started out lively and got livelier. Mr. Munch appeared to be holding the performances together more by will power than by prearrangement with the orchestra, and the over-all effect of the evening's playing was uncomfortably improvisatory.

There were, of course, many pleasing moments, especially in the Concerto for Two Violins, in which

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At the end of the opening Tanglewood concert, Charles Munch, conductor of Boston Symphony, shakes the hand of the concertmaster, Richard Burgin

Cincinnati Summer Opera Opens With New Traviata

By MARY LEIGHTON

THE Cincinnati Summer Opera opened its 31st season at the Zoological Gardens on June 29 before a near capacity audience. The management had prepared for the customary rainy opening night by a new roof over the parquet, but there was a record breaking heat wave instead. The new roof provides protection for an added 2,300 attendees and should aid materially in averting the financial losses suffered annually because of bad weather.

The first-week operas were La Traviata (Sunday and Thursday), Carmen (Tuesday and Friday), and Aida (Wednesday and Saturday). All were evening performances.

Of the three principals in La Traviata, Eleanor Steber and David Poleri made auspicious operatic debuts here as Violetta and Alfredo, but it remained for Robert Weede, long a Cincinnati favorite, as Germont, to offer the most irreproachable singing and mellow characterization of the performance. Miss Steber's acting was commendable, and her pianissimos were outstanding, but her upper register seemed forced and edgy at forte volume. Mr. Poleri sang with emotionally stirring vocal quality, and his stage manners were rewarding on occasion. Violet Hadden, this year's WLW radio audition winner, was a good Flora with an excellent voice. Maurice Mandell, another newcomer, was well cast as Dr. Grenville. Others in the cast were Edward Doe, Wilfred Engelman, George Tallone, and Joyce Jones. Fausto Cleva, initiating his nineteenth year with Cincinnati Summer Opera, conducted with impeccable taste and fine nuance. Anthony Stivanello's fresh new sets provided a welcome improvement.

Blanche Thebom was the Carmen on Tuesday; she had made her debut here in this role last year. Her rich-textured voice and fine musicianship were winning, although she seemed to be testing volumes from the inaudible to the overpowering, not always with happy results. Her acting needed fur-

ther improvement for her Carmen to dominate as it should. Mr. Poleri was an exceptionally convincing Don José. Giuseppe Valdengo lacked the personal force to be an outstanding Escamillo, although he sang well and cut a good figure. Helen George put amazing animation and charm into her Micaëla personality and sang with ease, understanding, and appealing tone. The ballet, under Lucien Pridaux and Lydia Arlova, was in such fine fettle the audience broke into applause in the middle of their dances. Paul Breisach's conducting heightened interest during the entire performance.

Last minute newspaper appeals for supers brought some curious characters for the fourth-act bull-fight preliminaries, but the audience seemed to enjoy their antics. Joan Francis and Miss Jones were new as Frasquita and Mercedes. Familiar and dependable in the cast were Mr. Engelman, Mr. Doe, and Mr. Tallone.

A brilliant set of principals, amply supported by competent singers in minor roles and well-executed pageantry enhanced by ballet episodes and solos by Mr. Pridaux and Miss Arlova, their bodies adorned with aluminum paint and glittering costumes, made the Wednesday night presentation of Aida a sumptuous one. Stella Roman as Aida, Margaret Harshaw as Amneris, and Giulio Gari as Radames were attractively costumed and at their vocal best. Mr. Gari was in exceptionally fine voice, and William Wilderman, an authoritative actor with a rich voice, was a highly satisfactory Ramfis. George Chapliski's Amonasro was vital in characterization and sung with sturdy, fiery vocal effects. Maurice Mandell was an admirable King of Egypt and showed himself to be a valuable addition to the roster. Miss Hadden sang the Priestess with resonant beauty of tone and expert command of style. Mr. Tallone demonstrated an imaginative gift for descriptive passages as the Messenger. Mr. Breisach kept a firm and resilient hand over the proceedings in the pit.

Lewisohn Stadium Concerts Begin Under Mitropoulos

By QUAINANCE EATON

ALL of the attributes that in sum uniquely characterize the Lewisohn Stadium Concerts in New York were present when the summer series opened its 35th season on Tuesday, June 24. The concert had been postponed one evening because of rain. There were the planes zooming overhead, inevitably in pianissimo passages, and seeming to fly oftener and lower than ever; the narrow folding chairs, which grew harder as the air grew softer with moisture; the packed dirt field, which yielded up its usual quota of dust; the untimely screams of children at play in the surrounding streets; the deliberately striking clock, always just out of key with the music being played; the microphones that never quite achieved perfect balance or tonal fidelity; the speeches of welcome as well as admonition by Mrs. Charles S. Guggenheimer, Stadium Concerts chairman, and Mayor Vincent Impellitteri, with, in this instance, an additional brief message from Dr. Harry N. Wright, retiring president of City College of New York.

Also present, as is customary, were members of the New York Philharmonic-Symphony, identified this year as the Stadium Concerts Orchestra. Dimitri Mitropoulos, musical director of the Philharmonic-Symphony, conducted, and Marian Anderson made her first Lewisohn Stadium appearance since 1947. An audience of 17,500 shared in the pleasures of the evening.

The postponement in itself was characteristic of Stadium Concerts fortunes. Still, as Mrs. Guggenheimer pointed out, if the weather had been fair on Monday the concert would have had competition with an outdoor boxing match, which, as it turned out, was put off until Wednesday. How many boxing fans were among the 17,500 must remain a matter of conjecture; it was certain, however, that many long-time stadium fans were present. At least five members of this audience had attended the first Lewisohn Stadium concert, on June 23, 1918. One of them, Mrs. Lena Cohen, claims that she has never missed a concert since the beginning. Among the orchestra members was only one who had played at the first concert—Louis Ricci, horn player.

Mrs. Guggenheimer let slip the fact that the acoustics are not satisfactory to the management any more than they are to listeners, in an involuntary bit of profanity. Her voice boomed out at one juncture and she quickly added: "I just wanted to see if the damn thing was still there—that echo." It was. She was greeted with friendly yells, but the Mayor drew a few hisses, which were immediately swallowed up in applause. These ceremonies took place during intermission.

The concert opened with a somewhat listless reading of Wagner's Overture to Tannhäuser, after which Miss Anderson did her finest singing of the evening in Monteverdi's Lamento di Arianna. Its controlled drama and long-spun line found eloquent expression in the contralto's voice. Veteran stadium artist that

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Tanglewood

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Richard Burgin's feeling for style compensated for his failure to measure up to Ruth Posselt's playing in technical address and tonal warmth. The familiar Third Suite in D major, in which the pompous, starchy close of the initial French overture was softened into something akin to the last pages of Das Lied von der Erde and the leaden-paced Air passed over nearly every bar-line with a retardation and a thumping ictus, closed a series of performances that was not worthy of the reputation of Tanglewood.

The following afternoon the orchestra mended its ways. The program was a token of Mr. Munch's breadth of interest, for he departed from the beaten track to present three extremely beautiful and rarely performed eighteenth-century works — Handel's Concerto Grosso in A minor, Op. 6, No. 4; Dittersdorf's Symphony in C major; and Carl Philipp Emanuel Bach's Third Symphony. After the intermission Hugh Ross conducted Bach's Cantata No. 140, Wachet auf, ruft uns die Stimme, with the collaboration of a portion of the Berkshire Festival Chorus and Sarah Fleming, soprano; John McCollum, tenor; and Mac Morgan, baritone.

Perhaps both the orchestra and Mr. Munch needed to get away from the conventional Bach-Haydn-Mozart gambit, for the freshness and alertness of their approach toward the less familiar works in the first half of this program indicated that everyone was applying both mind and heart to the task at hand. Mr. Munch was no less subjective, and to my mind peculiar, in his distortion of form and flouting of the commonly accepted psychological attitudes toward the music of the baroque and classical periods; but his interpretations at least seemed to be going along as planned, and he took great pains to let us apprehend the rhythmic and phraseological non-conformism of the ebullient Dittersdorf symphony and the profound harmonic explorations of the magnificently spontaneous C.P.E. Bach work. Mr. Ross's performance of the cantata was in every way solid and musically, although the end result was adversely affected by a serious shortage of soprano tone. The soloists handled their assignments with honorable musicianship, if without flair.

The activities of the Berkshire Music Center also began over the weekend. On the evening of July 4, Mr. Munch conducted the Franck Symphony in the initial concert by the Orchestra of Department I; Robert Mandell conducted Haydn's Symphony No. 88, in G major; and Lorin Maazel conducted two movements of Hindemith's Mathis der Maler. On the morning of July 6, a chamber-music concert by members of the same department offered Mozart's Piano Quartet in G minor, K. 478; Piston's Third Quartet; and Schumann's Piano Quintet.

Danish Orchestra To Tour United States

The Danish State Symphony is scheduled to arrive in New York on Oct. 11 to begin a 45-day tour of the United States and Canada. Erik Tuxen and Thomas Jensen will conduct most of its 38 concerts, but at least two will be under the direction of guest conductors. Eugene Ormandy will lead a concert in Philadelphia, and Nicolai Malko one in Chicago. Among other cities to be visited during the tour, which opens on Oct. 12 at Norwalk, Conn., are Providence, New York, Columbia, S. C., Atlanta, New Orleans, Memphis, Louisville, Toledo, Buffalo, and Hartford. The orchestra will also give concerts on several university campuses.

Radio Poll Winners Accept Their Awards

The Ninth Annual MUSICAL AMERICA Poll of Serious Music on the Air received wide attention from the press and the networks. Daily papers throughout the United States and Canada, whose music critics and editors were the voters, printed the results of the poll, and several network broadcasts were arranged for the presentation of awards.

During intermission of the NBC Summer Symphony concert on July 7, seven awards were presented to network winners by Quintance Eaton, associate editor of the magazine, who conducted the poll. Scrolls for Arturo Toscanini as Symphony Conductor and for Mr. Toscanini and the NBC Symphony, whose performance of Beethoven's Ninth Symphony was named the Outstanding Event of the Year and whose telecasts were voted the Outstanding Television Concerts, were accepted by Samuel Chotzinoff, general music director of the network. Mr. Chotzinoff also accepted the award to the NBC-TV Opera Theatre for the Best Television Opera. Gian-Carlo Menotti, composer of Amahl and the Night Visitors, which was commissioned by NBC especially for television, received an award for the Best New Work of Any Type.

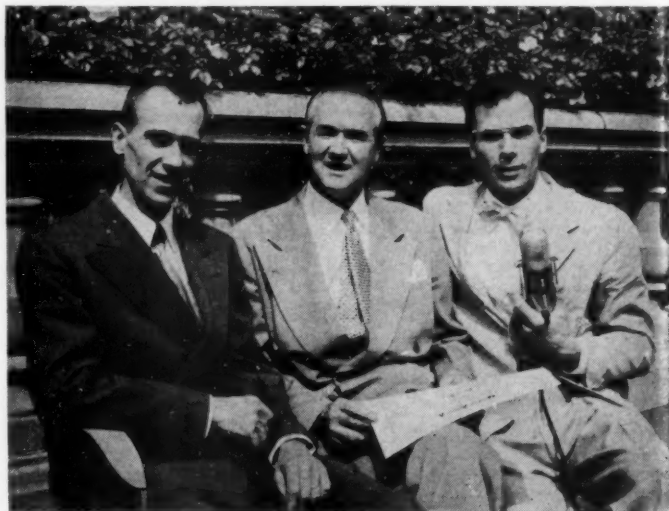
Joseph H. McConnell, president of the National Broadcasting Company, closed the broadcast with an acceptance speech for the award given to his organization for being voted the network that has most faithfully served the cause of serious music during the year. NBC has won this award every year since the establishment of the category. Mr. Toscanini and the NBC Symphony have won first place in the Outstanding Event Category every year for the past seven years. Mr. Toscanini himself is a nine-time winner, as is the Telephone Hour. This latter program, which belongs among the NBC winners, was recognized in the broadcast, although Miss Eaton had presented the scroll to Donald Voorhees, conductor, and Wallace Magill, producer, just before the Telephone Hour broadcast on June 30.

Among individual awards, E. Power Biggs for the seventh time received a scroll as Favorite Organist on his program over CBS on June 29. Fritz Reiner, a four-time winner as Opera Conductor; Jascha Heifetz, a seven-time winner as Violinist; and Artur Rubinstein, a five-time winner as Pianist received their scrolls at home. Scrolls were mailed to Kirsten Flagstad, as Woman Singer (first time), and Jussi Björling, Man Singer (third time).

James Fasset, chief of music at CBS, will accept the award to the New York Philharmonic-Symphony from Miss Eaton in a broadcast of the program Your Invitation to Music, on Aug. 10. The Philharmonic-Symphony won the Symphony Orchestra award for the sixth time.



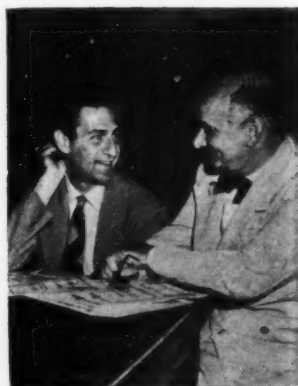
The Telephone Hour: Donald Voorhees, conductor; Quintance Eaton, associate editor of Musical America; Wallace Magill, producer



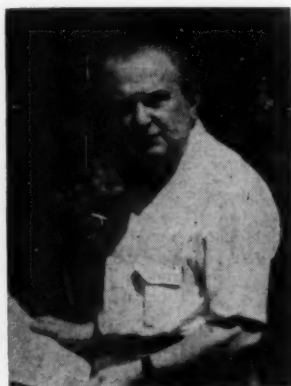
The "crew" of the CBS Sunday morning broadcasts: Kib Cully, engineer; E. Power Biggs, organist, and Phil McDonald, announcer



Rothschild
Artur Rubinstein



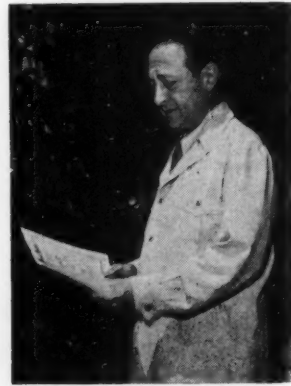
Gian-Carlo Menotti and
Samuel Chotzinoff



Fritz Reiner



Miss Eaton and Joseph H.
McConnell, NBC president



Rothschild
Jascha Heifetz

The Paris Festival: Two Views

By EDMUND PENDLETON

A PROBABLY unprecedented concentration of musical wealth marked the month of May as brilliant as any Paris has ever seen. In addition to the usual full schedule of springtime musical events, there was the International Exposition of the Arts, subtitled Masterpieces of the Twentieth Century, given under the auspices of the Congress for Cultural Freedom. Planned as a demonstration of the importance of freedom to creative thinking, the exposition embraced the salient achievements of our time in the field of music, ranging from works already consecrated by universal adoption to the most recent laboratory experiments.

The exposition opened with a concert of religious music. Bach's Magnificat and his cantata *Bleibe bei uns* and Francis Poulenc's *Stabat Mater* constituted the opening program, given in Saint Roch Church. Poulenc's *Stabat Mater* is profound and serene. The style is natural without being innovative and seems in harmony with a religious conviction. The twelve panels of this choral and orchestral scene are unified by the themes and by a smooth continuity. Beginning with calm gravity, and passing through phases of dolor and resignation, the work ends with a song of hope. Conducted by Fritz Munch, the Saint Guillaume Choral, of Strasbourg, acquitted itself honorably if a little heavily in the Magnificat but did better in the Poulenc work. The soloists were Renée Defraiteur, soprano; Lucie Rauh, contralto; Ernst Haefliger, who proved to be an excellent oratorio tenor; and Pierre Mollet, baritone.

THE first stage performance in Paris of Alban Berg's *Wozzeck*, conducted by Karl Boehm, was given by the Vienna Staatsoper forces. Although the drama is not of a type that pleases the French, the audience was impressed by the intensity of the music accompanying the action, and by the rare perfection of the interpretation. Christl Goltz played the role of Marie with poignant realism. She was as expressive with her bare feet, supple body, and black hair as with her long vocal range. Joseph Hermann played *Wozzeck* so perfectly that he seemed inseparable from text and score. The cast also included Alfred Jerger, Laszlo Szemere, Polly Batic, Marjan Rus, Peter Klein, Harald Proeglhoeft, and August Jaresch.

Benjamin Britten's *Billy Budd* was also a major feature of the exposition. After the success of Peter Grimes, *The Rape of Lucretia*, *Les Illuminations*, and various orchestral works, expectation ran high. The lagging action brought disappointment, however, and Britten's instrumentation seemed economical for an opera lasting over three hours, and for a large theatre. His part-writing, although deft, is often reduced to the simplest expression. On the other hand, with limited means—a triad or an instrumental flourish—he can describe tellingly a gesture or a feeling, and he allows the voices to sing unhampered.

The audience was polite and patient. It broke into good-humored laughter when the captain and the mates sang a toast to victory, "The French—down with them!" Although the audience had thinned out before the end, the cast and the composer were

warmly applauded. In the cast were Theodor Uppman, Frederick Dalberg, and Peter Pears.

The fiftieth anniversary of Debussy's *Pelléas et Mélisande*, which coincided with the exposition, was observed at the Opéra-Comique. Jean Périer and Félix Vieuille, both members of the original cast, were present, and innumerable memories haunted the hallways of the theatre. Albert Wolff, who as répétiteur often accompanied singers in the presence of Debussy, was chosen to conduct. *Mélisande* was sung by Irene Joachim, *Pelléas* by Jacques Jansen, Golaud by Etcheverry, Arkel by Charles Clavensy, Yniold by Charlotte Vacquier, Genéviève by René Gilly, and the Doctor by Jean Vieuille. Mme. Valentine Hugo's modernistic sets, which caused a furore a few years ago, were shelved in favor of the original scenery, since it was the purpose of the revival to produce the opera as nearly as possible as Debussy had seen and heard it.

Verdi's *Falstaff* was also revived at the Opéra-Comique, with a brilliant distribution and excellent décor. At the Opéra, to "make up for the omissions in the exposition program," Vincent d'Indy's *L'Etranger*, Paul Dukas' *La Péri*, and Claude Delvincourt's *Lucifer* were revived.

THE success of the Boston Symphony Orchestra, conducted first by Charles Munch in the Paris Opéra and later by Pierre Monteux in the Théâtre des Champs-Élysées, clearly indicated that its musical ambassadorship was of inestimable value. The initial concert was played before a capacity audience which included President Vincent Auriol and his wife, Foreign Minister Robert Schumann, and Ambassador James C. Dunn and his wife.

Mr. Munch interpreted Albert Roussel's *Bacchus et Ariane Suite* superbly, devoted keen attention to Samuel Barber's *Overture to The School for Scandal* and Walter Piston's spirited *Toccata*, presented Honegger's *Second Symphony* and Debussy's *La Mer* with breadth of conception, and gave a performance of the Ravel's *Second Daphnis et Chloe Suite* that was thrilling if pre-

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By EVERETT HELM

THE mammoth festival of Masterpieces of the Twentieth Century ended in a blaze of dissatisfaction. The French press led the attack of the malcontents, irked by what they called the inefficiency of the festival administration and the unfairness of program selections. Some were angry because Florent Schmitt was not represented anywhere in the entire series of concerts. One section of the French press questioned the inclusion of nine major works by Stravinsky as against four by Bartók. A number of Americans felt that American music had been neglected—especially since the American Congress for Cultural Freedom had financed the exposition. Many found it odd that the orchestra of RIAS, the radio station operated by the State Department in West Berlin, appeared as a champion of Russian music; others rejoiced in this program, pointing out that Shostakovich's *Lady Macbeth* and Prokofiev's *Scythian Suite* are now proscribed behind the Iron Curtain.

Throughout the month of May the festival offered every day, except Sunday, a concert or two, or an opera, or a ballet performance. Except for Britten's *Billy Budd*, Thomson's *Four Saints in Three Acts* and a few ballets, no performance was repeated. The question of whether the undertaking was not too huge arises, and whether a more compact festival might not have served a better purpose. There was some justification for the frequent comment that the affair was too much like a Stravinsky festival, for the lists included *Le Sacre du Printemps*, *The Cage*, *Fire Bird*, *Orpheus*, *Scènes de Ballet*, *Oedipus Rex*, the *Symphony in C*, the *Symphony in Three Movements*, and the *Capriccio*.

Schönberg's music was heard only once in the larger series, when Hans Rosbaud conducted *Erwartung*. Hindemith was represented by *The Four Temperaments*, *Nobilissima Visione*, and the *Metamorphoses*; Prokofiev by the *Scythian Suite* and *The Prodigal Son*. Ravel figured with four major works; Milhaud, Strauss, and Debussy with three; Roussel, Honegger, Falla, and Copland with two. Other composers were represented by

one large work or by a small one or by both. Works by 64 modern or near-modern composers, including Fauré, Chabrier, and Chausson, were performed in the course of the festival. A lamentable omission was Rachmaninoff, whose *Second Piano Concerto* was announced for the final program but not performed.

Six American composers were represented: Copland (*The Pied Piper*, danced to the *Clarinet Concerto*); Barber (*Overture to The School for Scandal* and *Piano Sonata*); Schuman (*Third Symphony*); Piston (*Toccata for orchestra*); Ives (*Concord Sonata*); and Thomson (*Four Saints in Three Acts*). One American soloist, Patricia Neway, was scheduled to appear in the larger series; illness prevented her from singing. In the chamber-music series, Carleton Sprague Smith, flutist; Robert Cornman, pianist; and Yehudi Menuhin, violinist, were heard. The only American-born conductor was Mr. Thomson.

MUCH of the music played during the festival is beyond criticism. Who can say anything about *Le Sacre du Printemps*, performed by Pierre Monteux and the Boston Symphony? The concert at which it was played was an historic event for several reasons—because Monteux conducted the world premiere of this work in 1913; because the music has clearly lost none of its artistic and aesthetic stature in the course of 39 years (which cannot always be said of the pioneer music of this century); because it demonstrated to European ears the absolute superiority of the Boston orchestra among the orchestras of the world; and because it demonstrated the claim of Mr. Monteux to be considered one of the great conductors of this century.

Mr. Monteux also conducted the closing concert of the festival. The *Lamoureux Orchestra*, ordinarily not of first quality, played almost better than they are capable of playing, turning in what must have been the best performance in their recent history. The program was a curious patchwork of old and new—Berlioz, Liszt, Sibelius, Copland, Pijper, Fauré, D'Indy, and Strauss. D'Indy and Sibelius had not figured on the festival program and this was a last-minute attempt to correct his omission. The omission would have been better left uncorrected, for both composers seemed curiously ineffective. Nothing is quite so stale as this particular kind of post-romanticism, in which the idiom is passé and the substance insufficient. This was made all the more apparent by the *Rosenkavalier Suite*, which brought the festival to a close, for Strauss's postromanticism still bubbles with vitality. Nicole Henriot was soloist in Liszt's *Piano Concerto*. How this work got into a festival of twentieth-century music is not quite clear; it replaced the announced Rachmaninoff *Concerto*. Copland's *El Salon Mexico* proved to be too much for the orchestra—even under the precise baton of Mr. Monteux. Berlioz' *Roman Carnival Overture* was stunning; The Fauré and Pijper pieces seemed unnecessary.

It was providential that the last concert was conducted by Mr. Monteux, for the two just preceding had left much to be desired from the standpoint of performance. The orchestra and chorus of the *Accademia Nazionale di Santa Cecilia* were con-

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With the cast of *Four Saints in Three Acts* are Nicolas Nabokov, director of the festival; Virgil Thomson, composer of the opera; Julius Fleischmann, head of the sponsoring committee; Ethel Linder Reiner, producer

Annual Survey of Orchestral Repertoire

By ROBERT SABIN

TO get an idea of the enormous amount of symphonic music heard in the United States each year, just hazard a guess at the number of works played during the 1951-52 season by the 31 American symphony orchestras included in this year's annual **MUSICAL AMERICA** survey. Probably very few guesses would range anywhere close to 1,000, yet these 31 orchestras gave performances of no fewer than 959 works during the past season.

The 959 works, by 301 different composers, received 4,610 performances, which were heard by hundreds of thousands of listeners in concert halls, not to mention the uncoun- ted listeners in the radio audiences reached by some of the orchestras.

Of these 959 works 166 were by 105 American composers. The other 793 works were by 196 foreign composers. American works accounted for 489 performances, the other works for 4,121 performances. These proportional discrepancies are explained by noting that while a number of standard works by a relatively small number of composers were included in many repertoires very few American works were played by more than one or two orchestras apiece, and that the majority of American composers were represented by but one work.

In view of the alarm expressed in recent years by proponents of American music, it is interesting to compare this season's performance statistics with those of last year. This year's survey includes all 25 orchestras that were covered in last year's survey and six that were not. Six of the repeaters included in their repertoires the same percentage of American works this season as last: Boston Symphony (5 per cent), Cleveland Orchestra (8 per cent), Duluth Symphony (10 per cent), Houston Symphony (6 per cent), New York Philharmonic Symphony (7 per cent), and Philadelphia Orchestra (8 per cent).

But these were lagged compared to the ten orchestras that increased their

AMERICAN		FOREIGN (Standard)		FOREIGN (Modern)	
Gershwin	8, 45	Beethoven	30, 394	Sibelius	11, 72
Barber	4, 23	Mozart	60, 286	Prokofiev	11, 68
Gould	5, 20	Brahms	18, 242	Stravinsky	9, 44
Menotti	4, 20	Tchaikovsky	21, 236	Respighi	9, 42
Copland	5, 16	Wagner	27, 228	Bartók	7, 34
Schuman	5, 15	Bach	46, 160	Vaughan Williams	9, 31
Creston	4, 15	Strauss	17, 140	Hindemith	8, 25
Swanson	1, 14	Ravel	14, 140	Villa-Lobos	8, 22
Harris	4, 12	Debussy	20, 124	Roussel	6, 21
Dello Joio	3, 12	Mendelssohn	12, 102	Schönberg	5, 19
Thomson	2, 12	Haydn	28, 94	Ibert	3, 17
Hanson	4, 11	Berlioz	10, 86	Honegger	6, 16
Diamond	3, 11	Handel	21, 69	Britten	6, 16
McDonald	4, 10	Dvorak	11, 64	Bloch	5, 16
Anderson	4, 10	Schumann	7, 60		
Piston	3, 8	Schubert	6, 58		
Ives	3, 8	Verdi	14, 58		
Lewis	3, 6	Rachmaninoff	12, 57		
Rodgers	2, 6	Saint-Saëns	13, 54		

* The first figure indicates the number of different works played by the 31 orchestras included in this survey; the second figure indicates the total performances of all of these works by the composer.

percentages of American works. The following figures do not represent the total percentages of American music played (these will be found in the appended list of all 31 orchestras) but the increase over last year. For example, 9 per cent of the Chicago Symphony repertoire was American, as against 7 per cent last season—a percentage increase of 2 per cent. The ten repertoires that showed such an increase were the Chicago Symphony (2 per cent), Dallas Symphony (1 per cent), Indianapolis Symphony (1 per cent), Los Angeles Philharmonic (3 per cent), Louisville Orchestra (5 per cent), Minneapolis Symphony (1 per cent), Rochester Philharmonic (8 per cent), St. Louis Symphony (1 per cent), San Antonio Symphony (5 per cent), and San Francisco Symphony (5 per cent).

Eight orchestras decreased their percentages of American music. The decrease was only 1 per cent for the Baltimore Symphony, 3 per cent for the NBC Symphony and the New Orleans Symphony, 4 per cent for the Cincinnati Symphony and the Oklahoma City Symphony, and 5 per cent for the Denver Symphony and the

National Symphony. For the Erie Philharmonic it was 14 per cent.

All of these figures have to be interpreted very carefully, however, if they are not to be misleading. The Erie Philharmonic repertoire, for example, included only 31 works, as compared with 142 for the New York Philharmonic-Symphony. In a repertoire so small one or two works make a tremendous difference in percentage. Fritz Mahler included two American works in the Erie repertoire, besides four unfamiliar European works. Furthermore, he devoted 20 per cent of the repertoire to American music last season, and he has customarily offered a generous proportion of new music, both American and European. It would be unjust to conclude that the decline of percentage in this case was a sign of either neglect or a change of policy.

Several other orchestras that played a slightly smaller percentage of American music this season nevertheless deserve places among its staunchest champions—notably the Cincinnati Symphony, Denver Symphony, National Symphony, and Oklahoma City Symphony. All of these orchestras except Denver (9 per cent this season, 14 per cent last) had at least 10 per cent of American works in their repertoires. The Oklahoma City Symphony has a notable record, with a repertoire that was 24 per cent American last season and 20 per cent this.

In view of these statistics, whether taken raw or interpreted, it would not appear that there is an alarming neglect of American music by our orchestras. It would be easily possible to hear more good American music oftener, but a great deal more is played than there was a generation ago. Festivals and special performances that do not come within the scope of this survey have provided several cities with opportunities to hear an impressively large variety of American music. In Rochester, for example, in November, 1951, Howard Hanson conducted the Eastman Rochester Symphony in a festival of eighteen American works, most of which had never been heard before. In the last 25 years, Mr. Hanson has conducted more than 1,000 American works by more than 500 composers in the festivals of American music in Rochester.

George Gershwin was again in his customary place at the head of the list of American composers most frequently performed. The repertoires surveyed this year yielded substantially the same order of popularity as

those surveyed last year. Again among the first ten American composers in frequency of performance were Gershwin, Samuel Barber, Gian-Carlo Menotti, Aaron Copland, William Schuman, Paul Creston, and Norman Dello Joio. New or returning to the first ten this season were Morton Gould, Roy Harris, and Howard Swanson, whose Short Symphony, an award work of the New York Music Critics Circle this year, was widely performed. Following in order were Virgil Thomson, Howard Hanson, David Diamond, Earl McDonald, Leroy Anderson, Walter Piston, Charles Ives, Merrills Lewis, and Richard Rodgers. It might be noted that all are still alive.

Seven "modern" composers not of American birth (although some are or were American residents) retained their places among the ten most frequently performed. They were Jan Sibelius, Serge Prokofiev, Igor Stravinsky, Béla Bartók, Ralph Vaughan Williams, Paul Hindemith, and Albert Roussel. Newcomers to this list were Ottorino Respighi, Heitor Villa-Lobos, and Arnold Schönberg. The next most frequently performed composers in this list were Jacques Ibert, Arthur Honegger, Benjamin Britten, and Ernest Bloch.

Beethoven, Mozart, and Brahms led the standard composers in the same order as last season. All of the composers among the first ten were the same with the exception of the tenth, Mendelssohn. This year Haydn, tenth last year, changes places with Mendelssohn, who was eleventh. The ten leaders were, in order, Beethoven, Mozart, Brahms, Tchaikovsky, Wagner, Bach, Richard Strauss, Ravel, Debussy, and Mendelssohn, followed by Haydn, Berlioz, Handel, Dvorak, Schumann, Schubert, Verdi, Rachmaninoff, and Saint-Saëns.

The problem of deciding which composers who lived well on into the twentieth century should be listed as "standard" and which as "modern" is a difficult one and has been dealt with arbitrarily. Ravel and Debussy are certainly as "modern" both chronologically and in musical language as Sibelius and Respighi; but, then, most of the works by which they are represented were composed as long ago as the turn of the century. No clear line can be drawn, and each reader will have to take his own exceptions and indulge his own ideas or prejudices as to what constitutes modernity.

(Continued on page 24)

NEW AMERICAN WORKS

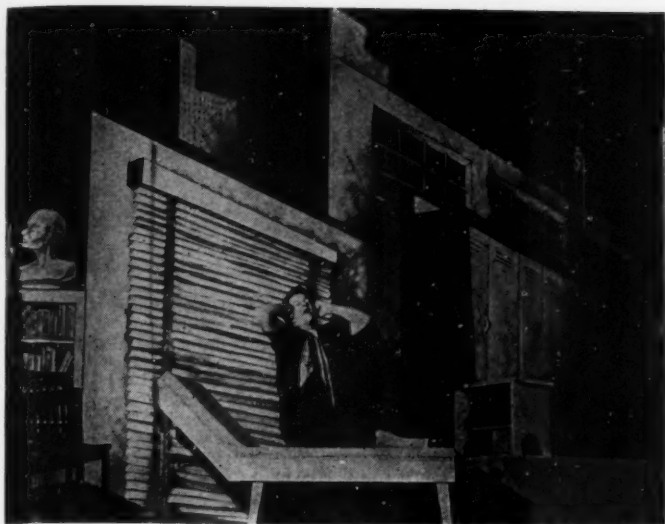
Bracken, Carl: Daniel Boone, Legend for Orchestra (Louisville).
Creston, Paul: Walt Whitman, Tease Poem (Cincinnati); Symphony No. 4 (Washington).
Dello Joio, Norman: The Triumph of Saint Joan (Louisville); Epigraph—In Memory of A. Lincoln Gillespie, Jr. (Denver).
English: Scherzo, Among the Hills (Oklahoma City).
Foss, Lukas: Piano Concerto No. 2 (Boston).
Giannini, Vittorio: A Canticle of Christmas (Cincinnati).
Grimm, Carl Hugo: A Christmas Concerto (Cincinnati).
Guion, David: Texas, Symphonic Suite (Houston).
Harris, Roy: Cumberland Concerto (Cincinnati).
Kirchner, Leon: Sinfonia in Two Parts (New York).
Kohs, Ellis: Symphony No. 1 (San Francisco).
Lee, Dai-Keong: Symphony No. 2 (San Francisco).
Luening, Otto: Louisville Concerto (Louisville).
McKay, George F.: Symphony (For Seattle 1951-1952) (Seattle).
Menotti, Gian-Carlo: Apocalypse (Pittsburgh).
Mills, Charles: Theme and Variations (New York).
Nordoff, Paul: Double Concerto for Violin, Piano and Orchestra (Indianapolis).
Piket, Frederick: Concerto for Orchestra (Indianapolis).
Rogers, Bernard: The Colors of Youth (Detroit).
Shulman, Alan: A Laurentian Overture (New York).
Spier, La Salle: Suite Eulogistic (Washington).
Thomson, Virgil: Five Songs after William Blake (Louisville).
Travis, Roy: Symphonic Allegro (New York).

OTHER NEW WORKS

Bakaleinikoff, Vladimir: Symphonie Miniature (Pittsburgh).
Bellini: Symphony in D (Indianapolis).
Carrillo, Julian: Horizontes (Pittsburgh).
Casadesu, Robert: Suite No. 2 (New York).
Desplantes, Jean-Antoine: Grave (St. Louis).
von Dohnanyi, Ernst: Violin Concerto No. 2 (San Antonio).
Frid, Gera: Paradou, A Symphonic Fantasy (Minneapolis).
Gretcheninoff, Alexander: Triptique for Strings and Harp (Indianapolis).
Haydn, Franz Joseph: Overture to Orpheus and Eurydice (Houston).
Honegger, Arthur: Monopartita (Boston).
Jirak, Karel: Boleslav: Symphony No. 5 (Chicago).
Klami, Uno: Kalevala Suite (Cincinnati).
Lopatnikoff, Nikolai: Two Piano Concerto (Pittsburgh).
Mendelssohn, Felix: Two Piano Concerto, A Flat (Dallas).
Voces, Abram: Fuga Argentina (Baltimore).
Rachmaninoff, Sergei: Youth Symphony (Indianapolis); Scherzo (Indianapolis).
Rieti, Vittorio: Two Piano Concerto (Cincinnati).
Rivier, Jean: Piano Concerto No. 1 (New York).
Sanjuan, Pedro: Ritual Symphony—La Mucumbia (St. Louis).
Satie, Erik: Passacaglia, orchestrated by David Diamond (New York).
Tcherepnin, Alexander: Symphony No. 2 (Chicago).
Villa-Lobos, Heitor: The Origin of the Amazon River (Louisville).
Wolpe, Stefan: First Suite, The Man from Midian (New York).
Zandonai, Riccardo: Quadri di Segantini (Indianapolis).

Brandeis University

Sponsors Arts Festival



Nell Tangeman, as a dissatisfied suburban wife, sings an aria from the couch of a psychiatrist in Leonard Bernstein's new opera, *Trouble in Tahiti*

By CECIL SMITH

AN unorthodox and provocative music festival was added to the ever-swelling list when Brandeis University presented the first Festival of the Creative Arts on its campus near Waltham, Mass., from June 12 to 15. The festival was held in conjunction with the first commencement festivities of the four-year-old school, which graduated its first senior class at that time. Leonard Bernstein, director of the creative arts program at the university, was responsible in large measure for the planning and execution of the four-day program, which attracted upwards of 3,000 listeners to the hastily completed Adolph Ullman Amphitheatre on the campus.

Conceived with a conscientious regard for the duty of a university to provide enlightenment rather than mere entertainment, the festival schedule combined performances of various twentieth-century musical works, new and familiar, with symposiums and discussions. None of the seven programs was devoted exclusively to performance. On most occasions a number of "discussants," as the program called them, were on hand to shed light on current aesthetic and sociological problems; even the two programs that were fullest of music were decorated by the presence of a single discussant.

As might have been expected in an enterprise guided by Mr. Bernstein, music occupied a dominating position among the creative arts whose recent achievements the festival sought to celebrate. Poetry and art films were the subjects of single discussions and demonstrations. The drama was represented as an element of the lyric theatre, but not in its own right. Other forms of literature and pictorial art were left out in the cold. In retrospect this seems just as well, for as matters stood the festival management bit off a good deal more than it could chew.

SEVERAL premieres dotted the musical schedule. On the opening night Mr. Bernstein conducted his own "little opera in seven scenes," *Trouble in Tahiti*, for the first time anywhere. On June 14, Marc Blitzstein's English adaptation of Kurt Weill's *The Threepenny Opera* was given its first public performance, in concert form. The same program provided the first sample heard in the United States of "musique concrète," a form of experimental music now popular in one of the Parisian avant-garde circles, in excerpts from Pierre Schaeffer's *Symphonie Pour un Homme Seul*, accompanied by choreography devised by Merce Cunningham, who holds the position of associate in creative arts at Brandeis University. In a string orchestra concert on June 15, played by members of the Boston Symphony under Mr. Bern-

stein, Ben Weber's *Two Pieces* for String Orchestra were awarded their first performances.

In addition to these premieres, the schedule included a staging of Stravinsky's *Les Noces*, on June 14, conducted by Mr. Bernstein and choreographed by Mr. Cunningham; and a jazz program on the afternoon of June 13, when pieces in a variety of historic styles were played in the broiling sun by a number of top-flight performers, with comments by several experts and enthusiasts. The string orchestra program on June 15 was dedicated to the memory of Serge Koussevitzky, the university's first musical adviser, and contained, in addition to the Weber pieces, William Schuman's *Symphony for Strings*; Benjamin Britten's *Serenade for Tenor, Horn, and Strings*, with David Lloyd and James Stagliano as soloists; Irving Fine's *Notturmo* for Strings and Harp; and Aaron Copland's *Clarinet Concerto*, with David Oppenheim as soloist.

THE amphitheatre in which the musical programs were held gave evidence of hasty planning. The ground had not been regraded to provide a satisfactory pitch, and the sight lines were poor for hundreds in the audience. The blue-and-white-striped awning overhead was a narrow strip covering only a part of the seats; at the afternoon programs the members of the audience were progressively exposed to the sun (which got in some of its best licks of the summer during the festival weekend) as it moved toward the west. There seemed to be no water supply nearby, and the only refreshment was some commercial orangeade, sold at fifteen cents a carton, which was not kept on ice and nearly always approached the boiling point by intermission time. The public-address system was not uniformly efficacious. It tended to distort the voices, and no kind of balance was attained between amplified voices and unamplified instruments. The use of electrical amplification was, in any case, a confession of ineptitude in the design of the amphitheatre; at Tanglewood, where acoustical matters were taken into full consideration by Eliel Saarinen when he drew up the plans for the Music Shed, an infinitely larger area is successfully reached without any need for amplification. In short, the festival was half-prepared, half-realized, and overambitious. But its intentions were bright and its air of youthfulness was infectious, so that everyone forgave the initial missteps and agreed that the event deserved to become an annual one.

Mr. Bernstein was everywhere in evidence. He conducted all the musical performances except those of the jazz players—sometimes after dress rehearsals lasting until approximately four in the morning. He served as

master of ceremonies for the jazz symposium, furnishing by his own somewhat official ecstasy an object lesson in the suspension of the critical faculties. In the opening symposium, which preceded the premiere of *Trouble in Tahiti*, he explained his laudable academic motivation in making the festival a combination of talking and doing, and predicted that the discussants would provide analytic insights they were in point of fact rarely able to furnish.

This master puppeteer had induced a distinctive array of participants to submit to his manipulations. Among the discussants were Abram L. Sachar, president of Brandeis University, who welcomed the festival audience on opening night with a superbly clear and intellectually dignified statement of the philosophy of the festival and the aims of the university's gradually expanding creative arts project; Ludwig Lewisohn, whose opinionated and incendiary remarks on various topics provided some of the liveliest moments of the talkfest; James Johnson Sweeney, art critic; Hans W. Heinsheimer, symphonic and operatic director of G. Schirmer, Inc.; Aaron Copland, who deftly refused to attach to the pieces played Sunday afternoon the tags ("neo-classical," "neo-romantic," etc.) Mr. Bernstein wanted him to; Mr. Cunningham; John Mehegan, instructor in jazz at the Juilliard School of Music, who had prepared a 45-minute address for the opening night because Mr. Bernstein had forgotten to tell him he had only ten minutes; and, in the jazz symposium, Lenny Tristano, jazz pianist; George Simons of *Metronome*; Leonard Feather of *Downbeat*; George Wein of the Storyville Club, a Boston night club; and Nat Hentoff, jazz commentator on WMEX, Boston. Mr. Sweeney and Mitchell Siporin of Brandeis University collaborated in the panel on art films. In the poetry session Karl Shapiro, Peter Viereck, and William Carlos Williams read selections from their works, and Mr. Lewisohn served as discussant.

In *Trouble in Tahiti* the central

roles were sung by Nell Tangeman, mezzo-soprano, and David Atkinson, baritone. Other singers in the opera were Constance Brigham, Robert Kole, and Claude Heater. The stage director was Elliott Silverstein, and the setting and costumes were designed by Ariel Ballif. In *Les Noces* and the *Symphonie Pour un Homme Seul* the dancers were, in addition to Mr. Cunningham, Natanya Neumann, Joan Skinner, Annaliese Widman, Jo Anne Melsher, Marianne Preger, Joanne Finkler, Phyllis Backer, Helaine Berley, Adelaide Case, Naima Wallenrod, Ronne Aul, Donald McKayle, Remy Charlip, and Ben Garber. The singers in *Les Noces* were Phyllis Curtin, soprano; Eunice Alberts, contralto; Mr. Lloyd, tenor; Leon Lishner, bass; and the Arthur Fiedler chorus, prepared by Mr. Fiedler. Howard Bay designed the settings and costumes.

In *The Threepenny Opera* Mr. Blitzstein read a narrative continuity he had prepared to take the place of stage action. The most distinguished member of the cast of singers was Lotte Lenya, who on this occasion sang Jenny, rather than the role of Lucy, which she created in Germany in 1928. Her colleagues were Jo Sullivan, as Polly Peachum; David Brooks, as Macheath; Anita Ellis, as Lucy; David Thomas, as Peachum; Mary Krete, as Mrs. Peachum; and George Mathews, as Tiger Brown. The Brandeis University Glee Club, prepared by Mr. Fine, sang the brief choral bits. Except in such special cases as that of the tenor banjo required in *The Threepenny Opera* and the four pianos in *Les Noces*, the instrumental parts were played throughout the festival by members of the Boston Symphony (who had returned from their European tour only a few days earlier). In *Les Noces*, scored exclusively for four pianos and percussion instruments, the pianists were Kalman Novak, Rhea Sadowsky, Allan Sly, and Gregory Tucker; the percussionists were Everett Firth, Charles Smith, Philmore Gilbert,

(Continued on page 22)



The festival at Brandeis was dominated by the personality of Leonard Bernstein

History and Anecdotes Of the Covent Garden Opera

By HAROLD ROSENTHAL

THE history of the Royal Opera House, Covent Garden, has been told at greater and lesser length in these pages on more than one occasion, and another article on the purely historical side would be superfluous. Since I became archivist to the theatre some twenty months ago, however, I have come across so many interesting and amusing episodes and echoes of episodes that have taken place at Covent Garden during the last hundred years. A few of them may bear retelling.

It was not until 1847 that the Theatre Royal, Covent Garden, became the Royal Italian Opera. When that theatre was destroyed by fire, in 1856, the present building was erected; it was opened on May 15, 1858. The rebuilding was due mainly to the efforts of Frederick Gye, under whose regime the so-called Golden Age of opera flourished in London.

The opening presentation was Meyerbeer's *Les Huguenots*, or to give it the title by which it was known in London in those days, *Gli Ugonotti*, for was not Covent Garden the Royal Italian Opera? Grisi, Mario, Didiée, Tagliafico, and Polonini were in the leading roles, and Costa conducted. The *Illustrated London News* wrote of this performance:

"Grisi was as glorious a creature as ever, looking as noble and beautiful, acting with as much fervour and passion, and singing with as rich and lovely a voice as she did ten years ago. Mario too revived the memories of his best days; and their united efforts still gave a pathos to this most affecting drama which no other performers have been able to reach. . . .

The great defect was the slowness with which the performance proceeded, owing to the time spent in shifting and setting the new scenes and machinery. It was past midnight when the curtain fell at the end of the third act, and the opera consequently was concluded. The people of the upper regions baulked of a part of their entertainment became violent [evidently the stall- and box-holders did not mind their operatic entertainment

being cut short] and interrupted the singing of the National Anthem with yells and hisses—unseemly sounds, with which we have never before heard our loyal national hymn accompanied. It was as well that the Queen was not present."

That tells the story of the first *Gli Ugonotti* in the present Covent Garden, but what of the latest? That was in 1927, when the work was revived for the first time since 1912. It was the opera chosen for the opening of the Italian season that year and was attended by the late King George V and Queen Mary. The *London Times* critic wrote of the performance:

"It was, indeed, the drawback of the whole performance, that there was no one point, at any rate in the first three hours, that rose sufficiently above the average, to convince the skeptical that after all Meyerbeer deserves reviving."

The royal party left before the end of the evening, and as in 1858 there were hisses and booing when the final curtain fell—not this time however because the audience wanted the fourth act, but, it seemed, because they had just heard it. One gossip writer remarked that the hisses came from the stalls as well as the gallery; evidently London Society's musical taste, or manners, had changed since 1858. The only good singing that evening came from Mario Stabile as Nevers and Alexander Kipnis, making his London opera debut, as Marcel. The rest of the cast included Anna Maria Guglielmetti, Bianca Scacciati, and John O'Sullivan; the conductor was Vincenzo Bellezza.

MAY 14, 1861, was a great evening in the annals of Covent Garden, for it saw the debut of the eighteen-year-old Adelina Patti, whose name had not even been known in London before. That her debut was at Covent Garden was a matter of chance, for she had been engaged by E. T. Smith for Her Majesty's Theatre, but since that theatre was closed on her arrival in London, Gye stepped in and engaged her for Covent Gar-

den. She made her debut as Amina in Bellini's *La Sonnambula*, and, to quote the prophetic words of a contemporary critic, "The audience was spellbound by the magic of her acting, so full of truth, refinement, and simplicity, by the charm of her voice, so fresh and lovely and at the same time so flexible and pliant, and by the marvelous power of, execution, unrivalled even by the greatest singers of the day. . . . She is a heaven-born artist, and has in all human probability, a career before her, of splendour never yet surpassed."

So began Patti's Covent Garden career, which lasted until 1895 and during which she sang parts so diverse as Lucia, Aida, Carmen, and Leonora in *Il Trovatore*.

That same season of 1861 saw Grisi's farewell. Her determination to retire was hailed as wise, as one writer put it:

"Her warmest admirers must feel how much better it will be for her happiness and the lustre of her name, that she should retire while the glory still surrounds her, than that she should linger on the boards, as so many actors and singers have done, till driven from them by decaying powers and waning attraction."

MENTION of retiring sopranos makes one think of Kirsten Flagstad, who makes one think of Wagner. Other than a production of *Der Fliegende Holländer*—or *L'Ollandese Dannato*, as it was called—at Her Majesty's Theatre in 1870, no major work by that composer was performed on the London operatic stage until May 8, 1875, when "an audience consisting largely of eager and excited visitors" assembled at Covent Garden for the first performance there of *Lohengrin*. It was sung in Italian. The chronicle of the evening reports that a portion of the fine concerted scene of the first act (the arrival of *Lohengrin*) had to be repeated in consequence of the persistent applause it elicited. We also learn that some few curtailments were made in the music, and that it was desirable that still more be made, as the opera did not terminate until fifty minutes after midnight.

Another *Lohengrin* performance worth noting took place in 1935. This was the opening night of the Silver Jubilee Season of Opera, which consisted of a Wagner-Rossini festival. Sir Thomas Beecham, the artistic director, had put forth an edict that all doors would be closed as soon as the house-lights were down and that there would be no admittance into the auditorium until the first interval (this came as a result of occurrences at the previous season's opening performance of *Fidelio*, when Sir Thomas had been forced to turn around twice during the playing of the overture

and tell the audience to "shut up" as latecomers straggled down the aisle and climbed into their seats.)

Accordingly, at 7 p.m. the house-lights dimmed and the doors closed; at 7:03 the gallery began to get restless and applaud; at 7:04 the whole house began to applaud; at 7:06 Sir Thomas appeared and was greeted with ironic cheers. Then National Anthem was duly played.

Then the managing director of the opera house, the late Geoffrey Toye, appeared before the curtain to announce that Max Hirtzel, the Swiss tenor who was scheduled to make his London debut that evening as *Lohengrin*, was suffering from a heavy cold and was unable to appear. At five o'clock his wife had telephoned the opera house to say that he had a heavy cold; at six he had arrived at the Opera House; forty minutes later the house physician had pronounced him unfit to sing. Meanwhile, Lauritz Melchior, who was in London for *Tristan und Isolde* and *The Ring*, was sent for to stand by, but he had left his hotel to go to a party. Fortunately, Mrs. Melchior happened to call at the opera house and was able to bring her husband to the theatre shortly before curtain time. Then followed a mad rush to find costumes to fit him—hence the delay.

Added to all this was the fact that the *Lohengrin* was to be sung uncut, and all of Mr. Melchior's recent New York appearances in that opera had been with cuts, and of course there was no time for rehearsal. When Mr. Toye announced that Mr. Melchior was stepping into the breach on very short notice, a voice from the gallery shouted, "That's all right," and so it was, for with Lotte Lehmann as Elsa, Herbert Janssen as Telramund, and Alexander Kipnis as King Henry the success of the performance was assured.

POLITICS do not enter the musical life of Great Britain as often as they do on the Continent, but in the history of Covent Garden there have been one or two political incidents worth recalling. In 1891, for example, Queen Victoria sponsored a State performance for the Emperor of Germany (Kaiser Wilhelm II) and his wife. The program was made up of Act I of *Lohengrin*, Act IV of *Roméo et Juliette*, Act III of *Orfeo ed Euridice*, and Act IV of *Les Huguenots*. In the company that year were a number of distinguished French singers, including Plançon, Maurel, and Isnardon; without exception they refused to sing in a performance for the German Emperor, royal command or no. The memory of the Franco-Prussian War was still much too recent.

A different kind of political incident (Continued on page 34)



SINGERS IN COVENT GARDEN HISTORY

Left: John O'Sullivan, celebrated Irish tenor, in the role of Werther. Above: Giulia Grisi and Giovanni Matteo Mario, who sang in the performance of *Gli Ugonotti* that opened the present Covent Garden Opera House in 1858. Right: Emmy Destinn as the heroine of Ponchielli's *La Gioconda*

Central City Festival

Stages Two New Productions

By QUAINANCE EATON

ATTRACTIVE new productions of two familiar operas, Puccini's *La Bohème* and Mozart's *The Marriage of Figaro*, made the Central City Festival one of the most rewarding in several years. The little ghost mining town near Denver is restored to some semblance of life during the festival, when the streets buzz day and night with merrymaking. The miniature opera house is filled to its capacity of 750 six nights a week and several afternoons; there will have been ten matinees given when the season closes on July 26.

La Bohème opened the festival on June 28, with nineteen performances scheduled in the course of the season. New settings and costumes were designed by Donald Oenslager, and the staging was directed by Frank St. Leger, who returned to Central City after an absence of several years.

The Marriage of Figaro had its first performance on July 5, with thirteen more scheduled to follow. The production was designed and staged by Elemer Nagy, director of the festival. Tibor Kozma, musical director, conducted most of the performances; the remaining ones were conducted by Walter Taussig, assistant musical director. Both operas were sung in English, in translations by Ruth and Thomas Martin. The version of *The Marriage of Figaro* is the one familiar to New York City Opera patrons; that of *La Bohème* was only recently completed, and was used here for the first time.

Certain roles in both operas are covered by two or more singers. There are three Rodolfos (Davis Cunningham, James McCracken, and David Poleri) and four Mimis (Ann Ayars, Anne Bollinger, Virginia MacWatters, and Brenda Miller). These precautions did not prevent an emergency at the performance of *La Bohème* the evening before I arrived. Jean Gibbons, the only Musetta, fell ill at the last moment, and no member of the company had ever sung Musetta in English before. Miss MacWatters, who knew the role in Italian, volunteered to try it, and she carried off

the venture with what was said to be enormous success. Her achievement was the more remarkable because, since she had no alternate as Susanna, she had to take part in dress rehearsals before and after the performance of *La Bohème*.

Other members of the Puccini cast, in the two performances I saw, included Hugh Thompson as Marcello, Michael Bondon as Colline, Alger Brazis as Schaunard, Luigi Vellucci as Benoit, Charles Post as Parpignol, Chester Watson as Alcindoro, Dean Hutchings as a Sergeant, and Jack D'Arcy as a Customs Official.

In the cast of *The Marriage of Figaro* at the first performance were Miss Bollinger as the Countess, Miss MacWatters as Susanna, Frances Bible as Cherubino, James Pease as Figaro, Frank Valentino as the Count, Elinor Warren as Marcellina, Helen Laird as Barbarina, Mr. Vellucci as Basilio, Mr. Watson as Dr. Bartolo, and Mr. Brazis as Antonio. Lillian Cushing staged the small ballet in the third act.

TWO of Mr. Oenslager's three sets for *La Bohème* were slightly, if not out of the ordinary. The garret of the first and fourth acts was of the usual type, with, however, a doorway offstage instead of at the side and no outside steps visible representing variations from the Metropolitan and the City Center designs. In the second act, the Café Momus occupied an excessively large part of the stage area, and since it was set on a high platform, with a flight of steps beside it, the action of the crowd was hampered. The café interior was so cluttered that Musetta had to come down into the street to sing her aria. It was a minor triumph of stage direction that any coherence could be realized in mass movements in such confined quarters.

The third-act set, however, was excellent. The inn at one side and a building opposite, a gaunt tree, and the tall iron gate that formed the barrier to the city from the Orleans road were conventional enough, as was the backdrop, a street leading diagonally away into the distance. What pro-

vided unusual illusion (in the opera house, if not in the accompanying photograph) was the imaginative use of a scrim curtain, which was never raised from its position before the footlights. On it was painted, very faintly, the suggestion of a rising mist, which cast an eerie, early-morning veil over the scene. As the action progressed, the tall lamps at either side of the gate were extinguished, and lights went out one by one in the row of buildings painted on the backdrop. But the mist remained, thinned gradually by clever lighting but suffusing the scene with a sadness and depression that reflected the mood of human despair.

Except in the second act, Mr. St. Leger's staging was not unconventional, and there was the usual horse-play among the four Bohemians. A third candle was allowed to remain lighted in the first act, presumably to raise the question and point out the obvious answer as to why Mimi did not go to it to rekindle her own. On the whole, Mr. St. Leger used the limited space and resources of the company to telling effect.

Of the two sets of principals I heard, Miss Ayars and Mr. Cunningham were the more experienced. Miss Ayars' Mimi is a familiar feature of the New York City Opera performances, in which it has never, to my knowledge, failed to touch the emotions and to evoke warm sympathy. In the small auditorium, her voice sounded its best. Mr. Cunningham sang expertly and acted convincingly, and between them the tragedy was movingly set forth. Miss Miller's Mimi lacked dimension, and she sang too loudly a good deal of the time. Mr. McCracken also pushed his big voice beyond the point where it sounded well; this year's Central City "find," he is a 25-year-old singer who has been heard principally in Broadway shows. He was brought from the cast of *Of Thee I Sing* to appear in his first opera role as relief for Mr. Cunningham before the arrival of Mr. Poleri. The fact that he is talented was inescapable, but he seemed to need a great deal of work toward gaining control of his voice in all registers and at all dynamic levels.

Mr. Thompson's Marcello was always assured, well sung, and in the picture dramatically, but Mr. Brazis and Mr. Bondon had not yet pointed their characterizations sharply enough. Mr. Vellucci's Benoit was one of those delightful bits of character-study the tenor knows so well how to build, and Mr. Watson's Alcindoro was similarly amusing in its brief span. Miss Gibbons recovered from her indisposition to sing well as Musetta in the first performance I heard; she was even better at the second. Mr. Kozma conducted the evening performance brisk-

ly; Mr. Taussig's tempos were somewhat more relaxed in the matinee the next day.

THE characteristically gala atmosphere of a Central City opening surrounded the first performance of *The Marriage of Figaro*. The audience was brilliantly dressed and in a gay mood, and tiny bouquets were given to all who wished to toss them at their favorites.

Members of the team that worked together to make the scintillating New York City Opera production of *The Marriage of Figaro* what it is were fully effective here—Mr. Pease, Miss MacWatters, and Miss Bible. Their characterizations were as delightful as ever, and all seemed in their most lustrous vocal form. Miss Bollinger made a beautiful Countess—graceful, sympathetic and poignantly appealing. Mr. Valentino played the Count with emphasis on heavy vengeance. The others, with the exception of Mr. Vellucci, whose Basilio was one of the treasures of the opera, were somewhat tentative, especially in the exacting ensembles.

Visually, the scenes sparkled with color and gaiety. Mr. Nagy used his paint-brush tastefully, and his combinations of ivory, cream, gold, rust, and warm orange were in some instances breathtakingly lovely. The costumes made up a procession of colorful lavishness, and several times they drew applause in their own right. The music was often unintentionally sacrificed to eye appeal, for the audience could not resist making delighted exclamations and applauding at such sights as the entrance of tiny Nubians carrying tall umbrellas over the heads of the principals in the wedding scene or the vivid flash of color as the two sets of three dancers in grey, yellow, and black, moved against the glitter of the wedding procession.

Mr. Nagy even solved the problems of the last act efficiently, providing tall hedges of boxwood in oblique flanks so that the players in the game of hide-and-seek popped out, sang, and withdrew with a minimum of confusion. He was not so successful with the second-act maneuvers, for he provided no adequate concealment for Susanna. Instead, he employed the flimsy device of having her stand in a doorway and then hide behind a small chair, where the Count must inevitably have spotted her if operatic conventions—and the libretto—had not ruled otherwise.

To avoid delay during the changes of scene in the first and second acts, Mr. Nagy resorted to a drop of pillared archways, raised and lowered in front of the inner set—a device just as distracting here as in the Metropolitan's new *Carmen* production. Mr.

(Continued on page 12)



Elemer Nagy's version of the second act of *The Marriage of Figaro*. From left to right, the singers are Anne Bollinger, Virginia MacWatters, James Pease, Frank Valentino, Elinor Warren, Chester Watson, and Luigi Vellucci



Photographs by Louise Pote

La Barrière de l'Enfer in *La Bohème*, seen in the mist of early morning. The setting is by Donald Oenslager. The members of the cast, left to right, are Hugh Thompson, Jean Gibbons, Davis Cunningham, Ann Ayars

New Productions Added To Repertoire in Vienna

By MAX GRAF

IN Vienna's two state-maintained opera houses during this past season 63 different operas and eight ballets were performed. The Staatsoper and Volksoper repertoires ranged from Mozart to modern works, among them six operas by Richard Strauss—*Salome*, *Der Rosenkavalier*, *Elektra*, *Ariadne auf Naxos*, *Dafne*, and *Capriccio*. Among the new productions were Honegger's *Jeanne d'Arc au Bûcher*, Menotti's *The Consul*, Berg's *Wozzeck*, Stravinsky's *The Rake's Progress*, Verdi's *La Forza del Destino*, Wagner's *Lohengrin*, and Smetana's *The Bartered Bride*. Borodin's *Prince Igor*, Moussorgsky's *Boris Godounoff*, Auber's *Fra Diavolo*, and Massenet's *Manon* were also given.

To realize what amazing progress the Vienna Staatsoper has made under Egon Hilbert, it must be remembered that a repertoire has been built up since 1945 and that an entirely new company had to be formed—a company that now includes Ljuba Welitsch, Hilde Gueden, Elisabeth Hoenig, Irmgard Seefried, Hans Hotter, Paul Schoeffler, Anton Dermota, and Peter Klein.

It is interesting to note that the theatre composer who has enjoyed the greatest number of performances in post-war Vienna is Johann Strauss. In the past two years five of his operettas have been given, and a repeated ballet evening has been devoted to his music. No fewer than 252 performances of Strauss works were heard—about 101 more than even Verdi, who was represented by eight operas, *Aida*, *Otello*, *Rigoletto*, *La Traviata*, *Falstaff*, *Il Trovatore*, *Simon Boccanegra*, and *La Forza del Destino*.

The Viennese public always wants its operettas, its Wagner, its Mozart, its Verdi, and its Puccini, and it is difficult for the Staatsoper to produce new works with hopes of success. The company's record this year was noteworthy.

It is ironic today to think of the fate of Alban Berg in Vienna in his early days. *Wozzeck* is now being performed throughout the world, but the first composition of the young Berg outraged conservative Vienna. I was present at a concert in 1912 at which Arnold Schönberg introduced music by his students, Anton von Webern (an orchestral piece) and Alban Berg (two orchestral songs: *Ansichtskarten*). The audience went wild when it heard Berg's music. It cursed, hissed, and laughed. Webern shouted from his seat that they should be thrown out of the hall. Schönberg cried from the conductor's podium that he would have the rioters removed by the police, and a young man who is today a dignified official in the ministry gave one of the hisses a sound box on the ear. The concert had to be interrupted, for the hall had begun to resemble the violent ward of an insane asylum. That was Berg's introduction to Viennese musical life. Today *Wozzeck* has been given in an almost perfect production, created for the Salzburg Festival last summer. Josef Herrmann imbued the character of *Wozzeck* with the ponderous quality of a true proletarian sunk in his thoughts and stirred by visions. The character of Marie, passionately sung by Christl

Goltz, seemed also to be a creature of the depths. Karl Doench was the grotesque and fantastic Doctor, and Peter Klein was the Captain. Laszlo Szemere brought new touches to the characterization of the Drum Major. In Salzburg, Karl Boehm had conducted, but here the performances were conducted by the young Viennese conductor Heinrich Hollreiser, who interpreted the score with a precise and vigorous spirit. Oscar Fritz Schuh was the stage director, and he imbued every word with mood, meaning, and accent. The scenery had been designed by Caspar Neher. This superb production again made it clear that *Wozzeck* is one of the really great operas of the twentieth century, to be ranked with Strauss's *Elektra* and Debussy's *Pelléas et Mélisande*.

In complete contrast to the dark, tortured study of the human consciousness in *Wozzeck* is Stravinsky's artistic playfulness in *The Rake's Progress*. The Vienna production had an excellent stage director in the person of Gunther Rennert, from Hamburg, and Mr. Hollreiser conducted the work brilliantly. Erna Berger sang the coloratura arias of Ann in virtuosic style. Rudolf Schock sang the role of Tom with a beautiful lyric voice, and Alfred Jerger was adept in the role of Nick.

The new production of *La Forza del Destino* was sung in Franz Werfel's German translation, which was used in the 1924 revival. Above everything else, Verdi's operas require beautiful voices, and the opulent voice of Carla Martinis was particularly suitable. Don Alvaro was sung by Lorenz Fehenberger, a good musician but in personality something of a German schoolmaster. A distinguished guest artist was Ludwig Weber in the role of the Abbott. The young lyric baritone Hans Braun was not quite adequate for his arias. In the role of Preziosilla, Miss Rohs lacked ease and piquant charm, and her most telling aria was cut. Mr. Doench overdid the comic aspects of the role of Fra Melitone. Karl Boehm conducted eloquently, and Josef Gielen provided romantically colorful décor.

The Theater an der Wien produced Wagner's *Lohengrin* and the Volksoper produced Smetana's *The Bartered Bride*. In both revivals the stage director dominated. This predominance of the stage director in opera today, this attempt to attract the public by giving works a new form, is a phenomenon of our restless age. In the past it was the singers who kept opera alive. When I first began going to the opera in Vienna the conductor's name wasn't even included in the programs, although the conductors of those days were among the most famous in the world. Hans Richter used to loom over the orchestra like a great block of stone, but the opera conductor, no matter how famous, was considered merely as an assistant in those days. When Gustav Mahler became director of the Vienna Court Opera he ordered that the name of the conductor be placed on the program. From then on the personality of the conductor became more important, and the singers became in general less important.

Both of these productions revealed the dangers inherent in this change



William Strickland conducts the orchestra of the State Academy in the theatre at Schönbrunn Palace, with Elisabeth Czernohorsky as soprano soloist

of emphasis. Emil Praetorius directed *Lohengrin*, and Adolf Rott directed *The Bartered Bride*. In each production, especially in that of *The Bartered Bride*, there was a great deal of imagination, original thinking, and hard work. But in each of them the stage designer ended by leaping on a circus horse, so to speak, and riding off with the opera under his arm. Mr. Rott attempted to make the opera theatre into a sort of fantastic motion-picture house.

Lohengrin, as everyone, except apparently some designers, knows, is an opera with an historic background that was worked out very carefully by Wagner. Wagner admired the French style of stage design, and when he produced *Tannhäuser* in Dresden for the first time he had the scenery done by the two painters who had done scenery for Meyerbeer and Halévy at the Paris Opéra. The great historic style of the romantic painters, especially Delaroche, had given Wagner many ideas about the historical elements in *Lohengrin*. It was in this tradition that he conceived the characterization of the German and of the Brabantian armies, the details of the duels, and the details of life in a German castle. Mr. Praetorius replaced all of this historic and romantic décor with tame derivations from constructivist staircases and platforms. He created geometric squares and unhistoric castles and a bare wedding-bench that would kill love in the most ardent romantic.

If Mr. Praetorius erred in having too little imagination and too much geometry, Mr. Rott erred in exactly the opposite direction. Instead of portraying a Bohemian village he tried to portray the whole of Bohemia, with flags, maypoles, painted wooden plates, straw dolls, pastry hearts, colored ribbons, a circus, and even one of those slightly malodorous little wooden houses (which, so far as I know, is a feature not introduced on the operatic stage before).

How much wit and imagination, how much movement and stage life there was in this production! What was forgotten entirely was that Smetana wrote *The Bartered Bride* for a tiny Prague theatre that had only three primitive backdrops and one set of poorly painted flats.

The cast of *Lohengrin* was partly doubled. The title role was sung by Torsten Ralf, who produced really beautiful soft tones. Hilde Zadek and Christl Goltz were heard as Elsa, Elisabeth Hoengen and Hilde Konetzni as Ortrud, Josef Hermann and Sigurd Bjoerling as Telramund, and Ludwig Weber and Ludwig Hofmann as King Henry. Clemens Krauss conducted with a sensitive sense of style. As Marie in *The Bartered Bride*, Sena Jurinac sang with an eloquent warmth in her beautiful voice. Young Otto

Edelmann sang the role of Kezal, which needs a bass voice of greater power and depth. Otto Ackerman conducted the work carefully and with vivacity.

In the little Kosmos Theatre, which serves for American artistic propaganda, Menotti's *The Telephone* had its first Viennese performance. This charming little buffo work enjoyed a success, although the music was played on two pianos.

Other American artists and other American music were also heard in Vienna. William Strickland, in Vienna on a Fulbright scholarship, arranged an evening of contemporary American music in the charming theatre at Schönbrunn, where no less a person than Gluck conducted in the time of the Empress Maria Theresa. The excellent chamber chorus of the State Academy for Music sang works by Randall Thompson, Samuel Barber, Aaron Copland, and Virgil Thomson. The excellent young pianist Alexander Jenner played Walter Piston's *Concertino*, and Elisabeth Czernohorsky sang Barber's *Knoxville, Summer of 1915*. This concert revealed much of the intimate charm of contemporary American music, and Mr. Strickland showed great taste in the choice of the program. He conducted the State Academy Orchestra himself and won enthusiastic applause.

Dika Newlin, also a Fulbright scholar, has given several piano recitals of modern music. Sten Andersen played Beethoven's *Emperor Concerto*, Grieg's *Piano Concerto*, and Milhaud's *Fantaisie Pastorale* with success; Jonathan Sternberg conducted the orchestra. Polyna Stoska sang the role of Leonora in Verdi's *La Forza del Destino* at the Staatsoper, and gave a vocally cultivated performance.

Two scandals in the concert world demonstrated that Viennese conservatism has not changed—any more than in the opera houses. The first took place during a performance dedicated to the memory of Arnold Schönberg. Hermann Scherchen was conducting the *Variations for Orchestra*, which had been politely received when Sir Adrian Boult conducted it in Vienna after the first World War. This time the story was different. One member of the audience cut through the applause with a shrill, harsh whistle, like that of a locomotive.

A few days after this unusual Schönberg tribute, a living Austrian composer suffered the same fate. Theodor Berger's *Rondo Giocoso* had been cordially received nearly everywhere; his *Ballade* has enjoyed similar success. Yet his new *Concerto Manu-ale*, conducted by Herbert von Karajan, aroused a storm of protest. The old conservatives protested as strongly as the young progressives applauded. (Continued on page 25)



Zooooom

Lewisohn Stadium and Mrs. Charles S. Guggenheimer have had their battles to fight, but none has proved more difficult to win than the battle of the airplanes. This season, though, the fight seems to be over, or at least stalemated. The next thing to lick is the weather, and Mrs. Guggenheimer even did that during Mischa Elman's appearance by simply stating categorically that it *wasn't* going to rain.

With all due respect to Minnie's influence, though, the weather will probably go its own way most of the time. Pigeons have been pretty well eliminated as a hazard to concertgoers; time had taken care of the Amsterdam Avenue trolley cars; and now Minnie has got off at the airplanes what seem to be the most effective rounds of her gunnery career.

Since 1939, when La Guardia Field was first opened, low-flying planes, particularly when the wind brings the takeoff leg eastward, have buried the music under an intermittent din of commercial aircraft in the climbing stage.

Also since 1939, Mrs. Guggenheimer, in her capacity as chairman of Stadium Concerts, has filed complaints with various city officials, with no, or negligible, results.

The opening concert of the summer, on June 24, spurred her to more vigorous efforts. In his review, Francis D. Perkins, music editor of the New York *Herald Tribune*, noted that fourteen planes passed over the stadium while Dimitri Mitropoulos conducted and Marian Anderson sang; Mr. Perkins is a meticulous man.

Next day, Mrs. Guggenheimer appealed to Howard S. Cullman, chairman of the Port of New York Authority, who promised assistance. Mr. Cullman referred the matter (apparently with favorable comment on Mrs. Guggenheimer's plea) to the National Air Transport Co-ordinating Committee.

The committee, a relatively new body, asked the La Guardia dispatchers to remind pilots to avoid Lewisohn Stadium. The Civil Aeronautics Administration ordered control tower operators to re-remind pilots to avoid Lewisohn Stadium. Information about Lewisohn Stadium concerts was posted on airport bulletin boards all over

the country and published in the Airman's Guide.

The prohibition, according to Leslie Barnes, executive secretary of the National Air Transport Co-ordinating Committee, has been "99 per cent effective."

Since it was distributed, there had been only two planes during a week of concerts, and Minnie felt safe in crowding before her audience: "Don't you think I'm wonderful?" she shouted into a microphone. "I've gotten rid of all the planes. And if I haven't I've got anti-aircraft guns hidden underneath the stage."

Just you wait, Minnie, until the wind is from the southeast. Nobody with half sense is going to take off in a DC-3 crosswind just because there is Tchaikovsky in Lewisohn Stadium. On target; on target. Fire!

Viva Sao Paulo!

A letter from Paulo de O. C. Cerquera, president of São Paulo Musical, protests about a statement, in an article by José de Veiga Oliveira that appeared in the April 15 issue of *MUSICAL AMERICA*, to the effect that last spring Cilea's *Adriana Lecouvreur* and Moussorgsky's *Boris Godounoff* were "two works new to São Paulo." Mr. Cerquera, hurt rather than angry, points out that *Adriana* was given in 1950 and *Boris* in 1910, no less, and so could hardly be new to the Brazilian city.

First, let it be said that Mr. Oliviera was wronged by a faulty "translation" of his manuscript. Second, let it be said that I am glad that he was wronged, since, in defending the reputation of São Paulo, Mr. Cerquera appended to his letter a list of comparative dates—dates that relate to operas that were given in São Paulo before they were given in New York. Here they are:

First Performances

Opera	São Paulo	New York
Falstaff	Aug., 1893	Feb., 1895
Manon Lescaut	Aug., 1893	May, 1898
La Bohème	Aug., 1897	May, 1898
Fedora	Aug., 1899	Dec., 1906
The Damnation of Faust	Oct., 1904	Dec., 1906
Zaza	June, 1907	Jan., 1920
La Wally	Oct., 1908	Jan., 1909
Lorely	July, 1910	Feb., 1919
Boris Godounoff	July, 1910	Mar., 1913
Francesca da Rimini	July, 1915	Dec., 1916
La Rondine	Sept., 1917	Mar., 1928
Marouf	Oct., 1917	Dec., 1917
Lodoletta	Oct., 1917	Jan., 1918
I Compagnacci	Oct., 1923	Jan., 1924

Mr. Cerquera, as if this were not enough to shame those of us who live in backward North America, follows up with a paragraph full of real crushers:

"I may also add," he begins it, "that *Manon Lescaut* was created in São Paulo by the same artists of the Turin premiere—Cesira Ferrani, Cremonini, and Moro. Among other 'creators' I mention Haricléa Darclée and Giraltoni (the first *Tosca* and *Scarpia*), who both sang here Puccini's opera. Rosina Storchio and Zenatello were heard in São Paulo as Cio-Cio-San and Lt. Pinkerton—roles they performed in the first *Madama Butterfly* at La Scala. Maria Farneti and Gilda dalla Rizza duplicated the Isabeau and Magda (Rondine) they created

abroad . . . Mascagni, Messenger, Leroux, Weingartner, etc. directed some of their own operas before our audiences. Those were events of São Paulo brilliant days of the past."

Hot, Hot, Hot!

The Cincinnati Summer Opera is at it again, putting those Hollywood-style ads in the papers, and who can but say that they give as good an idea of what goes on in the operas as most operagoers have. Or do they?

Two are at hand. The one for *Carmen* shows a picture of Blanche Thebom, dressed in a very low-cut concert gown, looking sultry and enigmatic. At the top, a line of script says: "She Lives to Love," and in smaller letters, "Carmen, the bewitching vamp . . . who loves all men." Below that: "A dramatic, intriguing romance of old Spain. Languorous melodies . . . colorful pageant of the bull fight . . . the dance of the castanets of 12 beautiful ballerinas . . . the stirring parade of the toreadors."

All that settled, or rather dropped for the time-being, the billing goes on to identify the cast as including Blanche Thebom ("Reigning Beauty of the Metropolitan"), Charles Kullman, Giuseppe Valdengo, and Helen George. They appear, and here the layout man worked himself up to a frenzy of black-on-white, in "The opera of torrid passions wherein love is dear and life is cheap . . . CARMEN staged in spectacular. Spanish setting. 100 people on stage 100, Symphony orchestra. Ballet."

Poor Bizet doesn't get mentioned.

But then, neither does Verdi in the ad for *La Traviata*. This one is headed by what cartoonists call a balloon, obviously quoting somebody in the show, "Crush Me," it says, "in your arms until the breath

ing coloratura soprano. In the next apartment live Mrs. Ada Aubichon and her husband. At 304 Garfield Place lives John Carr, a railroad man who works at night.

Miss Sneider's neighbors brought her into court before Magistrate Abner C. Surpless. All objected strenuously to her practicing scales for five hours a day on weekdays and seven hours a day on Sundays.

Mrs. Aubichon said that she had lost her speaking voice because the vocalist made her so nervous and that her husband, an editorial worker, was unable to concentrate on his work. Mr. Carr said that sleep was out of the question "especially since Miss Sneider has been developing more power and resonance in the past month."

"If we only had a piano here I'd try out your voice," said Magistrate Surpless to the defendant. "After all, I was in a music class with Deems Taylor and sang in a quartet with Reinald Werrenrath, so I do know music. But there is a limitation to freedom."

"These folks," he went on, "have just as much right to turn on their radios and television sets with the windows wide open and blast away at you. Then, instead of music appreciation and harmony you have acidity and cacaphony." "I understand what you mean," said Miss Sneider.

"Even Demosthenes," the magistrate said, "used to practice by the seashore. Have you ever tried practicing in Prospect Park?"

The four neighbors finally agreed that Miss Sneider could practice at home for an hour a day—from 6 to 7 p.m., in deference to Mr. Carr's schedule—during the week, with not a peep on Sundays.

White Magic

Whoever would have thought that the National Broadcasting Company might benefit from the practice of witchcraft?

An Associated Press dispatch from Rome last month quoted (indirectly) Achille d'Angelo, known throughout Italy as the Sorcerer of Naples, as saying that Arturo Toscanini is a patient of his.

D'Angelo said that Mr. Toscanini was undergoing beneficial treatments on the knee he injured about a year ago when he slipped and fell while leaving a New York theatre.

D'Angelo's method is to place his hands on the ailing member and concentrate. A sign in his office reads: "The Sorcerer is no doctor. He gives no medical prescriptions."

So wait and see, and don't all of you rush off to be sorcerered.

Titbits

• James Melton has just sold as surplus 23 of his collection of antique automobiles.

• A disc jockey over ABC last month played the overture to *Die Meistersinger* last half first.

• A press release from radio station WNBC refers to Vladimir Horowitz as "the world's most famous violinist."

• Anybody want a job?

Mephisto

Menotti's The Consul Given First Swedish Production

By INGRID SANDBERG

RECENT months have seen the Stockholm Opera present the first performances in Sweden of Gian-Carlo Menotti's *The Consul*, a revival of Adolphe Adam's *Le Postillon de Longjumeau*, and the world premiere of *The Swain* and the *Six Princesses*, a ballet with music by Gösta Nystroem. The opera season was further distinguished by the guest appearances of Torsten Ralf, Beniamino Gigli, and Elisabeth Schwarzkopf, and by several unusually promising debuts.

The Consul was first presented on Jan. 17 with Brita Hertzberg as a touching Magda Sorel. The rest of the cast was superbly chosen, with Hugo Hasslo as John Sorel, Gertrud Wettergren as the Mother, Benna Lemon-Brundin as the Secretary, Arne Wirén as the Inspector of Police, and Leon Björker, Arne Hendrikson, Eva Prytz, Isa Quensel, Bette Wermine, and Sven-Erik Jacobsson in the other parts. Sixten Ehrling conducted the score with understanding. Görun Gentele was the imaginative stage director, and Birger Bergling designed the settings.

Le Postillon de Longjumeau, given on April 8, proved to be a charming trifle, a rococo comedy offering attractive opportunities to all the cast to display their gifts in both singing and acting. Ragnar Hyltén-Cavallius staged the opera as a Dresden-china pastoral, and Hjordis Schymberg, as Madeleine, was a delightful figure. Much of the excitement of the performance, however, was caused by the debut of Nicolai Gädde, a 24-year-old lyric tenor, as the coachman Chapelon. His vocal production was commendable, and he moved about the stage in an easy, unconstrained manner. Mr. Wirén as the Marquis de Corcy and Mr. Jacobsson as the blacksmith Bijou were most entertaining. Kurt Bendix conducted.

The Swain and the *Six Princesses* was the first work by Nystroem, one of the leading Swedish composers, to be performed at the Royal Opera House. The scenario is drawn from a tale written and illustrated by a famous Swedish artist, the late Ivar Arosenius. The stage settings were derived from Arosenius' pictures. In five acts, the ballet tells of six little princesses who are kidnapped by an ugly troll as they are innocently dancing, and are finally saved by a brave, apple-cheeked prince, who marries them all. The music is rhythmically animated and full of melodic beauty, and bears a personal and independent stamp. The ingenious orchestration is full of humor. Birgit Kullberg was the choreographer and Mr. Ehrling the conductor. Teddy Rhodin appeared as the grotesque troll, Willy Sandberg as the prince, and Elsa-Marianne von Rosen as the First Princess.

After a lapse of several seasons, Wagner's *The Flying Dutchman* was brought back into the repertoire on Feb. 4. The voice of Arne Ohlson, a new Erik, was a bit too lyric for the part. Otherwise the cast was familiar and first-rate, with Sigurd Björling as the Dutchman, Birgit Nilsson as Senta, and Sven Nilsson as Daland.

The guest engagement of Mr. Ralf, which began in early December, was prolonged again and again by public demand, and finally he stayed for

three months. The tenor was in excellent voice and his interpretations were more penetrating than ever before. Thanks to his continuing presence the management could keep such operas as *Die Meistersinger*, *Lohengrin*, *Aida*, and *Pagliacci* in the repertoire; the present shortage of tenors would make it impossible for the Royal Opera to give them otherwise. In addition to these operas, Mr. Ralf also appeared once as Cavaradossi in Puccini's *Tosca* on short notice, singing with a security and intensity of expression that concealed the fact that he had not undertaken the role in many years.

In his brief visit to Stockholm in February, Mr. Gigli also appeared as Cavaradossi and sang in recital. In the first act of *Tosca* he made no attempt to act like a *primo amoroso*, treating the role instead in a vein of semi-comedy. His singing was not entirely enjoyable, for some of the top tones were strained, but his pianissimos were heavenly. He repeated *E lucevan le stelle* and gave two widely different performances; the first time he gave a strongly dramatic characterization of the music, while in the repetition he sang it in a quiet mood.

Two Viennese sopranos visited Stockholm during the spring. Irmgard Seefried conquered her recital audience with the spontaneity of her interpretations of Schubert songs; Miss Schwarzkopf appeared twice as Mimi in Puccini's *La Bohème*, not wholly successfully, and won an unqualified success in recital. Kjell Olsson, Miss Schwarzkopf's accompanist, proved to be a phenomenal musician, a collaborator who not only followed the singer's moods but also deepened and intensified them.

On March 9, the Finnish Opera of Helsinki presented Wagner's *Tannhäuser*. Alfons Almi was an inadequate exponent of the title role, but Matti Lehtinen sang Wolfram with a soft and lovely lyric baritone voice. Irja Aholainen, as Elisabeth, displayed a voluminous voice, but the part was too much for her. Elli Pihlaja sang Venus in a gleaming, lustrous soprano, but she was somewhat too girlish to be convincing.

In addition to Mr. Gädde, three singers made noteworthy debuts. On April 20, Karl-Olof Johansson, formerly a baritone, appeared as a tenor

for the first time, singing Rhadames in *Aida*, the part in which Set Svanholm made a similar change fifteen years ago. From present signs, Mr. Johansson may develop into a heroic tenor of importance. In the same performance, Siv Ericsson made her debut as Amneris. Since she is a dramatic soprano she had some difficulties in the lower register, but her ringing voice and strong temperament were otherwise well suited to the part. Ansofi Rosenberg, who made her debut in a recital earlier in the season, demonstrated a lovely voice and accomplished vocal production and offered interpretations that were masterful in style.

IN the symphonic season of the Konsertföreningen Hans Schmidt-Isserstedt conducted three performances of Beethoven's Ninth Symphony; Albert Wolff presented Verdi's *Quattro Pezzi Sacri*; and Paul Hindemith conducted a program of his own music that included the *Metamorphoses* on a Theme of Weber, the *Violin Concerto* (with Leo Berlin as soloist), and the symphony *Harmonie der Welt*. Mr. Hindemith also appeared as lecturer before a performance of his *Ludus Tonalis* by Kåbi Laretai. Other concerts of the Konsertföreningen were conducted by Walter Susskind and Mr. Ehrling, who gave the first performance of the Second Symphony by the Swedish composer E. Kallstenius and accompanied Paul Badura-Skoda in a fine performance of Beethoven's *Emperor Concerto*.

Another Viennese pianist, Jörg Demus, appeared as soloist with the Vienna Chamber Orchestra. Finding that they chanced to be in Stockholm at the same time, Mr. Demus and Mr. Badura-Skoda quickly arranged a two-piano program.

In a concert conducted by Mr. Schmidt-Isserstedt, Wolfgang Schneiderhahn gave a masterly performance of Brahms's *Violin Concerto*. In another concert Lilia d'Albore gave the first performance outside Italy of Pizzetti's *Violin Concerto*. Camilla Wicks played the first performance of a violin concerto by the Swedish composer Hilding Rosenberg in a concert conducted by Sixten Ehrling. She also gave a recital, accompanied by Mr. Ehrling.

A number of pianists gave outstanding performances. Frances Ellegaard won a success with Saint-Saëns' *Concerto in G Minor* and Annie Fischer with Beethoven's 32 Variations. The Russian pianist Emil Gilels created a sensation in his recital. Edwin Fischer played Beethoven's *C minor Concerto*, with Carl Garaguly conducting; in the same concert Oscar Lindberg's symphonic poem *From the Big Woods* was presented. Lindberg, who is 65 this year, was also honored by a performance of his strongly dramatic *Requiem*, in the church at Engelbrekt.

In Göteborg one of the most imposing events of the musical year was

Verdi's *Requiem*, given in April under the direction of the Danish conductor Mogens Wöldike, with Miss Nilsson, Lorri Lail, Mr. Ohlson, and Mr. Björker as soloists. Mr. Wöldike gave a noble, well-balanced reading of the score, strongly dramatic but never exaggerated. Miss Nilsson also appeared before the Göteborg Music Society in a recital program which included a set of three exquisite songs, *The Chinese Flute*, by the late Danish composer Poul Schierbeck.

On April 15, the Grand Theatre in Göteborg presented Benjamin Britten's one-act opera *Saint Nicholas*. The work, really a staged cantata, had not previously been heard in this country. Specifically written for school performance, the work employs an instrumentation of strings, organ, piano four-hands, and percussion. The chorus dominates the score, and there is only one vocal soloist, a tenor. Olle Svall sang this part well, and gave a good characterization of the patron saint of children, sailors, and wayfarers.

Another successful production at the Grand Theatre was Emmerich Kalman's operetta *The Violet from Montmartre*, whose libretto is a mixture of Mamzell Nitouche, *La Bohème*, and *Mignon*. The role of Violetta Cavallini was irresistibly sung by Maj Lindström, and Kjerstin Dellert was a dangerously good-looking Ninon.

After a year's illness, Issay Dobrowen again began to conduct in April, filling operatic engagements in Stockholm (*La Traviata*, *The Barber of Seville*, and *The Marriage of Figaro*) and radio dates in Göteborg before leaving for commitments elsewhere in Europe.

Central City

(Continued from page 9)

Nagy's pillars had no base, so that they seemed to wave in the breeze as they were raised. A backdrop, which simulated a frame of opaque glass in square panes, was lowered and raised behind the arches, and behind it there was a black curtain. The three operations necessary at each change caused a great deal of scenic activity. After a while, the eye became used to it, but the initial effect was disturbing.

It would be ungrateful, however, to deny Mr. Nagy full praise for the many moments of real beauty he created. Especially appealing was the scene in which Cherubino sings his aria in the second act. The three principals were so graceful and so pretty that with the golden lighting on a glowing scene they made a picture not to be forgotten soon by those who saw it.

The audience responded to every comic situation and verbal nuance in the text of *The Marriage of Figaro*, but the translation of *La Bohème*, by its very nature, did not seem so apt or acceptable. It can stand revision and undoubtedly will get it, for the Martins are craftsmen.

Mr. Kozma conducted the Mozart score with a variation in tempos that was hard to understand. The overture and the first act were a shade on the fast side, lashed by a vigorous beat, while many portions of the last act seemed too languid. But Central City performances usually improve with age, as does any good vintage.

Familiar figures among the personnel this year are Felix Eyle, concertmaster, from the Metropolitan Opera orchestra; Hans Sondheim, production stage manager, from the New York City Opera; Werner Graf, son of Herbert Graf, stage director at the Metropolitan, acting as assistant stage manager; and Audrey Ehrlich (before her marriage, Audrey Michaels), who was on the New York City Opera press staff and now serves Central City as publicity manager. Irene Kahn, Mr. Nagy's assistant, played the piano accompaniments for recitatives in the Mozart work.



Hugo Hasslo as John in Menotti's *The Consul* at the Stockholm Opera



Gertrud Wettergren as the Mother in the same Stockholm production

The Music Trust Fund: A Boon to Performances

By ALLEN HUGHES

LAST year more than 16,000 musical events, ranging from symphony concerts to high-school dances, and given throughout the United States, Hawaii, Alaska, and Canada, enjoyed a kinship of unusual nature. All owed their existence to the Music Performance Trust Fund, an independent agency created and supported by American and Canadian phonograph record and transcription manufacturers. Although the fund has been functioning under its present administrative plan since July, 1949, the reasons for its existence and the nature of its activities are little known to the American public.

It is necessary to go back more than a decade to trace the developments that led to establishment of the Music Performance Trust Fund. For some years prior to 1942 the American Federation of Musicians had protested against the use for profit of recordings made and sold for home entertainment. Once records are sold there is no way to prevent their use by such business enterprises as radio stations and owners of juke boxes. The union contended that such commercial use of recordings without additional payment deprived its members of employment. In 1942 it finally forbade its members to make any more records. The ban was continued for more than two years until, in 1945, the record manufacturers offered the union royalties on all sales of recordings and transcriptions, whether for private or commercial use. The money collected under the agreement was assigned to the Recording and Transcription Fund, which, under the direction of James Petrillo, president of the union, was used to employ musicians for performances given to the public free of charge.

THE Taft-Hartley Law, which was enacted in 1947, forbade manufacturers to make royalty payments to unions. As a direct consequence, members of the musicians' union again ceased to play for recordings on Jan. 1, 1948. In December of that year a new plan was approved; by its terms the manufacturers, instead of paying royalties to the union, would make contributions to a public fund administered by a single, independent trustee of their own choice. The trustee's principal duty was to spend the money, as the union had before, for the employment of musicians to present free concerts.

The agreement specified that the trustee was to "arrange and organize the presentation of personal performances by instrumental musicians, on such occasions and at such times and places as in his judgment [would] contribute to the public knowledge and appreciation of music . . . in a manner based solely upon the public interest." It more particularly stated that such performances should be sponsored "in connection with activities of patriotic, charitable, educational, civic and general public nature, such as, but not limited to, veterans' hospital entertainment programs, juvenile and adolescent social programs, educational programs in schools and institutions of higher learning, patriotic and recruiting drives, symphony society or other musical activities of a non-profit nature, and similar programs and activities, entirely without profit to the Trust Fund."

In apportioning money for these

performances the trustee was directed to "arrange for the expenditure, during each calendar year, within each of 654 geographical areas . . . of amounts equal to fixed percentages . . . of the total annual expenditure . . ." The rate of compensation to musicians employed was set as that of the established local union scale, but the trustee was not required to hire union members, nor was he limited to the use of unemployed musicians.

The record and transcription manufacturers appointed Samuel R. Rosenbaum as trustee at a salary of \$25,000 per year. He established offices at 11 E. 47th Street, New York. As a member of the board of the Philadelphia Orchestra, Mr. Rosenbaum already had considerable background in the business aspects of music, including union negotiations, and as the husband of Edna Phillips, a harpist and formerly a member of the orchestra, an understanding of performers' problems.

When Mr. Rosenbaum assumed his duties as trustee in 1949, he found that the system of administration of the old Recording and Transcription Fund, under Mr. Petrillo, had been sufficiently efficient and fair to warrant its continuance. Under that system officials of the various union locals, familiar with the needs of their areas and the availability of instrumentalists, would recommend specific projects for the approval of AFM headquarters. In this way the cost of administering the fund was kept to a minimum, and it was assured, presumably that the performances supported by it would be suited to the areas in which they were given. The majority of performances financed by the Music Performance Trust Fund still come about in the same general way, the difference being that recommendations are made to the trustee, who, being independent of the union, is under no obligation whatever to approve them. The fact that the geographical areas set up in the trust agreement coincide with the jurisdictional areas of the union makes this system of recommendation and approval workable.

FACED with the problem of deciding how the Music Performance Trust Fund money should be divided between performances of serious music and popular or dance music, Mr. Rosenbaum decided that under the terms of the present agreement the public interest would be best served by allocating approximately 25 per cent for educational and civic activities (including band concerts, cultural events, civic celebrations, and charity drives) and 75 per cent for entertainment and therapeutic activities (including programs for veterans and service organizations, entertainment in such civilian institutions as hospitals and homes for orphans and the aged, and dance music).

There is considerable room for disagreement with the notion that the public interest is best served by allotting less than 25 per cent of such a fund for the presentation of serious music, but there is reason to be grateful for the good that is being done.

In 1951, the Music Performance Trust Fund paid 145,000 instrumentalists a total of \$1,629,988.21 for musical performances, and, since it is certain that a great number of these musicians devote at least part of their time to the performance of serious music, it is possible to argue that the



A concert by the Symphonette in the Art Institute at Akron, Ohio, one of hundreds of events financed each year by the Music Performance Trust Fund

royalty fund is helping the cause of serious music by giving economic support to its performers.

However, the contribution of the Music Performance Trust Fund to serious music is more easily assessed in terms of the specific projects, for while the total sum expended on them may seem disproportionately small the best causes have been worthy indeed. Several of these were mentioned by the writer in an account of museum musical activities in the 1952 Special Issue of *MUSICAL AMERICA*.

Mr. Rosenbaum is especially interested in the presentation of chamber-music concerts in museums and libraries, and he has invited the directors of such institutions to avail themselves of Music Performance Trust Fund aid for this purpose. But fund-sponsored concerts as listed by Mr. Rosenbaum in his report for the first six months of 1951, are by no means limited to museum and library chamber music. Under the heading "A Spot-Check on Performance" he gives an analysis of about 250 performances financed in the United States and Canada with Music Performance Trust Fund money during the first fifteen days of March, 1951. Among the events listed are two symphony concerts, played at the Metropolitan Museum of Art in New York by the 76 members of the Old Timers Orchestra led by Frieder Weissmann, conductor of the Scranton Philharmonic; two young people's concerts, played in Phoenix, Ariz., by 36 members of the Phoenix Symphony under the direction of Robert Lawrence; a concert in Toronto by a 25-piece chamber orchestra; and a chamber-orchestra concert, presented with the assistance of the local chapter of the American Guild of Organists by a group of eighteen musicians at the Immanuel Lutheran Church, St. Paul, Minn. The Trust Fund also supplied eight instrumentalists for a performance of Britten's *Let's Make an Opera* by students of Olney High School in Philadelphia; sponsored a concert of chamber music for string quartet and piano in connection with a special exhibition at the Rochester (Minn.) Art Center; and sponsored a cello recital at the Ventnor (N. J.) High School.

MORE spectacular achievements are those involving major series of concerts in some of our larger cities. In 1950, when Detroit was without a symphony orchestra, a Music Performance Trust Fund gift of \$24,000 made possible an eight-week summer series of free orchestral concerts at Belle Isle; both the gift and the series were repeated in 1951. Also in 1951, when the summer series at the Public Auditorium in Cleveland was threatened by a lack of money, the fund

insured its continuance by paying the cost of one rehearsal per concert, with the provision that the rehearsal be open to the public free of charge. Still other instances of similar assistance to established orchestras and musical enterprises could be cited to illustrate the value of the Music Performance Trust Fund, but they are scarcely needed.

Since the entertainment and therapeutic events financed by the fund are not of immediate concern to *MUSICAL AMERICA*, the fact that they are not fully discussed in these pages should not be considered a denial of their significance as social contributions.

In 1952, the Music Performance Trust Fund will pay out about \$1,900,000—all for musical performances—and unless an unforeseen change occurs in the recording and transcription industry the fund will have similarly large sums available for years to come. While the trustee alone can make the final decisions as to how the money will be spent, the public in general and musicians in particular will share the responsibility for seeing that the money is well spent.

The agreement under which the Music Performance Trust Fund operates directs the trustee "to consult with and receive the counsel and advice of qualified institutions and organizations, public authorities, musical schools and institutions, the American Federation of Musicians . . . and such other persons and organizations as the trustee shall consider useful and suitable," in the planning of performances.

Although the trustee receives requests for more performances than the fund can afford, his desire to use the money in the best way possible makes him receptive to ideas for new and different projects. Three points should always be kept in mind by those requesting aid: Music Performance Trust Fund money can be spent only for the payment of musicians (the costs of hall rental, program printing, etc., must be borne by the sponsor); there can be no admission charge for the performance; and musicians able to prepare the program desired with little rehearsal must be available in the community.

Columbia Records Offers 45-rpm Discs

Columbia Records, which inaugurated the manufacture and sale of long-playing records, has now added 45-rpm discs to the 33-rpm and traditional 78-rpm records it has produced hitherto. At present the 45-rpm speed is used by Columbia only for popular, folk, children's and Okeh records.

Musical America

(Founded 1898)

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113 West 57th Street, New York 19, N. Y.
Telephone: CItro 7-0520 Cable Address: MUAMER
Subscription Rates: United States and Possessions, \$5 a year; Canada, \$5.50; Foreign, \$6. Single copies, 30 cents
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The contents of MUSICAL AMERICA are indexed in the Readers' Guide to Periodical Literature.

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Mr. Petrillo's New Ban Against Recording in Europe

JAMES C. Petrillo, head of the American Federation of Musicians, has issued a new edict, one that has far-reaching implications. A resolution passed by the union in its convention in Santa Barba, Calif., in June, empowers Mr. Petrillo and his executive board "to prohibit symphony orchestra conductors from recording with foreign orchestras when recordings are sold in competition with American recordings."

Since then Mr. Petrillo has extended the ban to include not only conductors but solo instrumentalists as well. The union must be apprised of any plans its members may have to make records in Europe, and it reserves the right to grant or withhold permission. In most cases, permission is likely to be withheld.

The restriction is designed to combat the competition of foreign-made recordings with those made in this country by union members. Since the orchestra players employed in foreign symphonic groups are not, of course, members of the A.F. of M., any commercial recording made in Europe may be considered competitive. Even if no arrangement for the American release of a performance exists at the time it is given, there is no way of guaranteeing that a tape will not be purchased and processed here at some later time, with presumable loss of employment by musicians here and certain loss of revenue to the Music Performance Trust Fund.

Several prominent American musicians are immediately affected by the union's action. Artur Rodzinski, H. Arthur Brown, and André Kostelanetz are among the conductors who were under contract to make recordings in Europe; Leonard Pennario and Artie Shaw are among the soloists. When they were apprised of the new ruling, all these musicians, except Mr. Rodzinski, felt obliged to abrogate their contracts. He filled an engagement after Mr. Petrillo had cabled him that by doing so he would endanger his status as an A.F. of M. member.

If the blocking of foreign recording by American artists actually increased the amount of work available to them in domestic recording studios, Mr. Petrillo's stand might deserve support. But the elimination of Mr. Rodzinski as conductor for records made in Vienna will not increase the number of records Columbia or RCA Victor can afford to make here, nor will the ruling eliminate Vienna-made records from the American market.

The issue goes beyond the depriving of union members of work that they cannot get in this country. Should the union follow a policy of forbidding its members to engage freely in any professional activity they choose to undertake? The decision to take control of foreign recording privileges calls to mind the ban last year on outside performances by musicians employed in radio stations in Chicago—a ban that has now been considerably relaxed.

The central question is this: Should performers be penalized because they have succeeded in making their services desirable in a number of areas? In Chicago, the admirable Fine Arts String Quartet was threatened with annihilation, except as a broadcasting unit. The series of chamber-music concerts it had built up over the years would no longer have been permitted, if a special adjustment of the ruling had not finally been made.

No other ensemble could readily have matched the artistic attainments of the Fine Arts Quartet, whose members have played together for a decade. If the union had stood by its original ruling in this case, it would have interfered not only with the players' rights as independent contractors but with the artistic quality of Chicago's music.

Instances of the union's protection of its rank and file at the expense of its superior artists could easily be multiplied. In symphony and theatre orchestras conductors are often compelled to use players they do not want, because of the union's insistence on spreading employment.

In the case of the European recordings the ruling creates no additional employment in America, either for mediocrities or for top-grade artists.

Middlebrow Music:

A Fluid Category

THE terms highbrow, middlebrow, and lowbrow have long been current in popular aesthetic discussion. One magazine attempted a definition of these categories, in terms of tastes in clothes, food, literature, printing, music and other human interests and activities. But it is always dangerous to think too strictly in terms of classifications, and in the field of music this can lead to wildly inaccurate conclusions. So-called highbrow musicians often prove to be fascinated by so-called lowbrow music, and lowbrows are continually astonishing their friends by evincing an understanding and affection for works that are theoretically completely above their heads.

We can learn from children how full some of our artistic preconceptions are. The experience of the new organization called Young Audiences has demonstrated that children who are popularly supposed to require musical pap, actually enjoy Mozart, Beethoven, Bartok and Ravel when they hear their music in suitably planned programs.

Anyone who has made the experiment of exposing an untrained but unspoiled young temperament to music will confirm the statement that the boundaries of taste and understanding do not conform in the slightest with those set by cautious music-appreciation experts and educators over-zealous not to strain the capacities of their young charges—or their own ability to teach and communicate enthusiasm.

This is the age of the middlebrow, the open-minded, undogmatic temperament that seeks enjoyment and stimulation without any thought of preconceptions about aesthetic propriety. Experience has proved that such free adventure of the spirit is just as likely to lead to Beethoven as it is to Be-Bop.

Let us have more faith in human nature and strive to provide as much of the music we love and believe in as possible without setting up rules and regulations of taste or attempting to dictate the levels of musical comprehension. If great music is being played and sung so that people can hear it they need not be told that it is good. And if they prefer "bad" music, it is worse than useless to try to shame them or bully them into abandoning it. Let nature take its course.

Musical Americana

SEVEN recitals were sung in Tokyo by **Helen Traubel** on her recent Asiatic tour. These were supplemented by two appearances with the Tokyo Philharmonic. In Osaka Miss Traubel and her accompanist **Coenraad Bos** gave five concerts, and she sang once with orchestra. Following engagements in several other Japanese cities, Miss Traubel and Mr. Bos went on to Hongkong, Manila, Singapore, Bangkok, Calcutta, and Delhi for more recitals.

Moravia College, in Bethlehem, Penna., recently gave **Marian Anderson** her fifth honorary Doctor of Music degree. **Irmgard Seefried** will be accompanied by **Bruno Walter** when she tours the United States from October to December. The soprano expects to sing three recitals in New York early in 1953. When **Carmen Jones** opened in Boston on June 23, **Muriel Rahn** returned to the title role, which she created in Billy Rose's original production. **Blanche Thebom** returned to this country from London on June 22 after having sung the part of Brangäne for a new RCA Victor recording of *Tristan und Isolde*. The role of Isolde was taken by **Kirsten Flagstad**, and the performance was conducted by **Wilhelm Furtwängler**. After making ten appearances with the Cincinnati Summer Opera, **Joan Francis** will go to Paris to study on a Fulbright scholarship.

The mayor of New Orleans recently presented a certificate of merit for distinguished services to the city, as well as a key to the city, to **Izle Solomon**, who is again conducting the New Orleans summer Pop concerts. Mr. Solomon is also scheduled to lead two concerts at the Hollywood Bowl this month and to conduct the Miami Symphony on Aug. 3. In the fall he will take up his duties as resident conductor of the Buffalo Symphony. **Antal Dorati** conducted a concert performance of Bartók's *Bluebeard's Castle* at the Holland Festival, after which he returned to the United States for two concerts at Robin Hood Dell early this month. He will return to Holland to conduct several concerts in August, September, and October.

First performance rights for a generally unknown Berg work, *Ansichtskartengrüsse*, have been given to **Jascha Horenstein**, who expects to conduct the introductory performance sometime in September. The composition is for a large orchestra and mezzo-soprano. **Fritz Mahler** is now in Europe, where he has conducted in Oslo, Copenhagen, Paris, and Zürich. The Toronto Promenade Concerts on June 26 and July 3 were led by **Tauno Hannikainen**, who led the Helsinki (Finland) Symphony last season in addition to filling several guest engagements with other European orchestras. **Ted Shawn** forsook the field of dance briefly to appear as an actor for the first time when he played the part of Prince Sirk in *Death Takes a Holiday*, the opening production of the Berkshire Theatre this summer.

A recital was given in Paris on June 10 by **Leonard Pennario** at the beginning of his first European concert tour, which is taking him to London, Amsterdam, Geneva, and several Italian cities. On May 21 **Claudio Arrau** began a month-long series of sixteen broadcasts on the BBC Third Programme. The series was devoted to Beethoven's piano music and encompassed all the sonatas and the Diabelli Variations.

An eight-pound son was born to **Licia Albanese** and her husband, Joseph Gimma, on July 3. On the same day, **Marjorie Tallchief** and her husband, **Georges Skibine**, both of whom are members of Marquis de Cuevas' Ballet Company, became the parents of twin sons. **Bertha Melnik**, a member of the Philharmonic Piano Quartet, was married on May 25 to Jules Weintraub.

Leonard Rose has acquired an Amati cello dated 1662. Appraised as one of the finest in existence, it has long been in the possession of collectors and has probably never been played professionally. The city of Bonn, Germany, has lifted its seven-year ban on **Elly Ney**, who once admired Adolf Hitler. The move followed the pianist's admission that the German people had been betrayed by the Nazis, and that she had been deceived. Last year Miss Ney raised more than \$10,000 through benefit recitals for the reconstruction of the war-shattered Beethoven Concert Hall in Bonn.

One June 2 **Lauritz Melchior** and **Anna Maria Albergheggi** began work on a Paramount picture entitled *The Stars Are Singing*. **Carla Martinis**, who sang with the New York City Opera Company as *Dragica Martinis*, is singing in the Aix-en-Provence Festival this month, after which she will go to Brazil with the La Scala Opera of Milan for appearances in *Turandot*, *La Gioconda*, *Fidelio*, and *Don Giovanni* in Rio de Janeiro and Sao Paulo. The title roles in *Suor Angelica*, *Aida*, and *Leonore* in *Il Trovatore* will be sung by **Mary Curtis** with the San Francisco Opera Company.



Dumont
Ruggiero Ricci carves his name on the bark of a family tree at Englewood, N. J., in 1932, while his brother, Giorgio, and his sisters, Emma and Virginia, observe the ceremony with interest and approval

WHAT THEY READ TWENTY YEARS AGO

Bad News

Trustees of the Chicago Civic Opera have decided to suspend the company's activities during the season of 1932-33, and Samuel Insull, the president, has resigned. Guarantees for the season were \$150,000 less than the \$500,000 needed to continue the performances on the high level reached by the company in past years, it is stated. What the Chicago company will do in regard to unexpired contracts is not stated.

Summer Is In

Two series of outdoor symphonic programs were opened in New York within a week. The fifteenth season of the Philharmonic-Symphony in the Lewisohn Stadium began on June 28, before an audience of from 14,000 to 15,000. July 5 brought the first summer concert of the New York Orchestra in the George Washington High School Stadium. Willem van Hoogstraten returned to conduct the Philharmonic-Symphony. The New York Orchestra is conducted by Modest Altschuler. . . . Recapturing much of the illusive "atmosphere" of previous seasons, Alfred Hertz, Hollywood Bowl's first conductor, inaugurated the second decade of summer concerts in that immense amphitheatre on July 5, and was applauded to the echo by an audience of some 12,000. . . . In its twelve seasons, the Cincinnati Zoo Opera has never had so brilliant an opening performance as that given of *Aida* on June 13. Isaac Van Grove conducted, and the principals were Myrna Sharlow, Coe Glade, Frederick Jagel, and Herbert Gould.

Madame Flora, 20 Years Ago

Marie Powers has been favorably heard in radio programs recently—a Wagnerian program, and Cesare Sodero's *Through the Opera Glass*, in which she sang *Che farò senza Euridice*, from Gluck's *Orfeo ed Euridice*.

Still More So in 1952

Too much speed in piano music today, Scharwenka says. Concert artists are too anxious to catch the night express (1912).

Evviva Verdi in Berlin!

Luck has been gracious to the State Opera. Its revival of Verdi's *I Vespri Siciliani* in Dr. Kapp's expert revision met with the most spontaneous public success that has been experienced in the State Opera for several seasons. In fact, enthusiasm rose quickly to such a white heat that each soloist had the thrilling adventure of interrupting the performance every time an aria came along. Even an Italian audience couldn't have done it better! For once Berlin had a real feast of song, with these principals: Heinrich Schlusnus, as Montfort; Emanuel List, as Procida; Helge Roswaenge, as Arrigo; and Anny Konetzni, as Elena. Erich Kleiber came in for a lion's share of the ovation.

On The Front Cover

NELL TANGEMAN, born in Columbus, Ohio, began her musical career at the age of six as a violin student. She continued her study of that instrument until she received a music degree from Ohio State University. She then went to the Cleveland Institute of Music on a voice scholarship; her voice teacher there was Nevada Van der Veer. Her training was completed in New York, where she studied vocal repertoire with Fritz Lehmann and Margaret Matzenauer; she has also studied with Nadia Boulanger. Miss Tangeman made her New York debut as a recitalist in 1948, and since then she has appeared regularly in the New Friends of Music series. Since her first orchestra appearance, with the Columbus Philharmonic, the mezzo-soprano has sung with many orchestras, including the Boston Symphony, the Philadelphia Orchestra, and the Cincinnati Symphony in this country, and the Santa Cecilia Orchestra and the Berlin Philharmonic, in Europe. Last year she created the role of Mother Goose in Stravinsky's *The Rake's Progress*, at the Venice Festival. Last month she sang the leading role in Leonard Bernstein's *Trouble in Tahiti*, which was given its premiere, under the composer's direction, at the Brandeis Festival. She is now in Europe for appearances at the Aix-en-Provence Festival. (Photography by J. Abresch, New York.)

Stadium

(Continued from page 3)

she is—she made her first New York appearance in this same amphitheatre on Aug. 26, 1925, after winning a city-wide talent contest, and has appeared many times since—Miss Anderson seemed less at ease in her ensuing selections than on previous occasions. Often, during the performance of *O don fatale*, from Verdi's *Don Carlo*, she was seen to beat time, possibly trying to stir the unwontedly sluggish tempo of the conductor. A group of three spirituals, which closed the program, had obviously had little rehearsal. Conductor and singer were seldom of the same mind in phrasing and rubatos. Nevertheless, the rich voice of the gifted singer and her magnificent presence won ovations from the audience. She responded by repeating *Every Time I Feel the Spirit*, the third of the spirituals. Mr. Mitropoulos also conducted Kodaly's *Dances from Galanta* and a suite from Strauss's *Der Rosenkavalier*.

Dimitri Mitropoulos, June 25

The second Lewisohn Stadium concert, on June 25, might almost have been called a Dimitri Mitropoulos night. The major work of the evening was Beethoven's *Eroica* Symphony, which he merely conducted. In Respighi's *Toccata*, for piano and orchestra, the conductor was also the soloist, and Bach's *Fantasia and Fugue in G minor* was presented in the conductor's own arrangement.

The Beethoven symphony, although a shade heavy for one of the most stifling June nights in years, was the high point of the program, perhaps because Mr. Mitropoulos' conception was exceptionally smooth and sleek. It had, though, considerable power and drive and a good measure of its inherent grandeur. The orchestra seemed to do equally able work with the Respighi *toccata*, but no amount of expert handling could make of it anything but the empty, overblown, pretentious piece it is. As the soloist, Mr. Mitropoulos performed his chores capably, but his handiwork was far more admirable in his brilliant, sonorous transcription of the Bach work.

—A. B.

Carmen, June 26

On New York's hottest evening in three years, June 26, a concert version of Bizet's *Carmen* attracted a listless audience of 8,000 to Lewisohn Stadium. Mildred Miller sang the title role for the first time in New York, and Elaine Malbin was the Micaëla. Richard Tucker and Frank Guarrera, veterans of last winter's revival at the Metropolitan, sang the music of Don José and Escamillo. The remaining roles were undertaken by an economy cast of singers who obviously knew little or nothing about the stage context of their parts, and who in most cases were not equal to the requirements of the music. Members of the Schola Cantorum, prepared by Hugh Ross, sang the chorus parts faithfully but without much operatic authenticity. Pupils of the Joan of Arc Junior High School and Public School 87 sang the appropriate juvenile bits in the first act.

Dimitri Mitropoulos conducted the score in a fashion that bore little relationship to any *Carmen* performance ever heard before or, *Deo volente*, to any that will ever be heard again. Intent upon making every orchestral inflection register completely and relentlessly, he employed tempos that were for the most part so slow as to be death-dealing to the dramatic values of the score. It seemed as though the first act, in particular, would never end; and in many passages later on the singers were severely taxed by the effort to hold themselves back to the conductor's pace. The texture of the ensemble was rendered unnatural by Mr. Mitropoulos' undue emphasis upon instrumental values for their

own purely symphonic sake and by his lack of instinct for the work as a vehicle for vocal and theatrical expression.

In the first two acts Miss Miller sang with buoyancy and charm, and throughout the opera she maintained a clear, well-focused tone and solved all the technical problems neatly and without subterfuge. From the card scene through to the end of the opera, however, she was relatively ineffective, for neither in tonal coloration nor in intensity of delivery did she capture the spirit of the drama after it had taken its turn in the direction of tragedy. Miss Malbin vocalized Micaëla's melodies securely, but with little shading and nuance and with far too many breaths. Mr. Tucker was in first-class form, providing the only big moments of the evening in the Flower Song and the final scene. Mr. Guarrera sang with style, but pushed his top tones to a volume he could not support, so that they wavered in the breeze.

The other singers, who ought never to have been embarrassed by being given assignments they were patently unequipped to fill, were Marcia Lang, Norma Bedrick, Marden Bate, Jerome Sacks, Earl Ringland, and John McCollum.

—C. S.

Pons and Kostelanetz, June 28

The husband-and-wife team of André Kostelanetz and Lily Pons drew an audience of about 15,000 to Lewisohn Stadium on June 28; it was Miss Pons' first appearance there for five summers.

Lovely as ever, Miss Pons again accomplished the miracle of projecting a personality whose main characteristic is chic and charming graciousness to the farthest reaches of the crowded outdoor theatre. Certainly she showed herself to be one of the most ingratiating concert artists before the public, her prima donna flair never marred by hauteur, her grace never marred by condescension.

In excellent vocal form, she sang mostly items from her familiar repertoire, the exception being *Ah, fors é lui* and the ensuing cabaletta, from Verdi's *La Traviata*, an opera in which she appeared for the first time in San Francisco last fall. For the rest, there were Bishop's *Lo, Hear the Gentle Lark*; *Caro Nome*, from *Rigoletto*; the bell song from *Lakmé*, and Bachelet's *Chère Nuit*.

Miss Pons' coloratura was agile and brilliant, and in her ventures above high C she was notably sound in pitch. There have been more deeply moving performances of the aria from *La Traviata*, but few more brilliant in the closing section. The audience would not let her retire until she had provided three encores.

Mr. Kostelanetz' efforts were on a considerably lesser technical level than his wife's, although he provided her with good accompaniments. His part of the program included Prokofiev's *Classical Symphony*, in a performance that was bright and tidy; a passable one of Gershwin's *An American in Paris*; and a dismally uncontrolled one of Berlioz' *Roman Carnival Overture*.

—J. H., Jr.

Monteux and Elman, June 30

Pierre Monteux, with Mischa Elman as soloist, opened the second week of the season at Lewisohn Stadium on June 30, a night whose forbiddingly moist atmosphere kept the crowd down to 7,500.

The program, which marked Mr. Monteux's return to the New York summer series for the seventh consecutive year, opened with Berlioz' *Overture to Benevenuto Cellini*. Only a few bars had been played, in accompaniment to the shuffling of late diners, when the rain began, slackened, and then renewed its force. A few faint hearts began to move toward the exits, and the piece ended with the aisles beginning to fill.

At this point, Mrs. Charles S. Guggenheimer, the Stadium's indefatigable Minnie, bustled out, seized a microphone, and forbade her "children" to leave. "It is not going to rain," she said. "Those things in the sky mean nothing." She was as right as she was emphatic; no more drops fell. Such are the pure of heart.

Then followed Franck's *Symphony in D minor*, in a really magnificent performance—clear, fresh as if it were a premiere, romantic without a trace of slushiness, technically of a quality unusual in Stadium performances, and musical always. Such performances as these make one sad for San Francisco, which has lost by his retirement so profoundly satisfying a conductor.

Then at the end of the program Mr. Elman came on to play Mendelssohn's *Violin Concerto*. The night, by this time settled but still humid and muggy, was hardly ideal for string players, but Mr. Elman's rich tone never wavered or lost quality. Despite his undebatable virtuosity he never took advantage of opportunities for the mere display of lush tone or sentimental phrasing. With Mr. Monteux providing a wise, sympathetic accompaniment he gave a performance that was true to the music and, certainly, on a lofty technical plane.

Yet for all of the fine qualities of the Franck and the Mendelssohn performances, the high point had come with Dukas' *The Sorcerer's Apprentice*. A stunning vehicle, it almost never gets played as a piece of music. But Mr. Monteux conducted it with lightness and wit, with the virtuosity that conceals rather than exploits technique, and the result was a perfect jewel of a performance.

Mr. Elman received a rousing reception from the audience, and responded with numerous encores—first with orchestra and then with Avraham Sternklar at the piano.

—J. H., Jr.

Orchestral Program, July 1

For his second concert, on July 1, Pierre Monteux chose Copland's *El Salon Mexico*, Ravel's *Rapsodie Espagnole*, three dances from Falla's *The Three-Cornered Hat*, and Brahms' *First Symphony*. The brightest of the shorter works was the Ravel atmosphere piece. One of the miracles of this performance was that the conductor was able to project the most delicate subtleties despite the amplification system. The Brahms symphony, on the other hand, was a little intimate, considering the size of the stadium, but it was beautifully proportioned within its framework. The slow movement, however, emerged perfectly—full of sentiment yet always in taste. In appreciation of Mr. Monteux's artistry, the airplanes not only were blessedly few but gave the stadium an unaccustomedly wide berth.

—A. B.

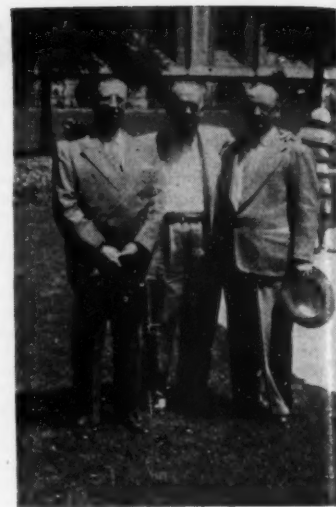
Monteux and Franceschi, July 2

Vera Franceschi replaced Jeanne Mitchell, who was suffering from a virus infection, as soloist in this concert sponsored by Loft's Candy Shops on July 2. By underlining the lyric qualities of Mendelssohn's *Piano Concerto in G minor*, Miss Franceschi restored to it the grace and proportion it often loses in contemporary bravura interpretations. Pierre Monteux's accompaniments were discreet and sympathetic. Preceding the concerto he led the orchestra in straightforward and efficient, but not very exciting, performances of Tchaikovsky's *Fourth Symphony* and Strauss's *Till Eulenspiegel*.

—A. H.

Gershwin Night, July 3

The annual Gershwin Night drew the biggest audience of the season so far on July 3, when 18,500 people heard Alexander Smallens conduct *Strike Up the Band*, *An American in Paris*, and *Porgy and Bess*: A Symphonic Picture (arranged for orchestra by Robert Russell Bennett), and



BIG TEAM

Alex Haas, vice-president and manager of the Pacific Coast Division of National Concert and Artists Corporation, Marvin MacDonald, president of the National Concert Managers Association, and Marks Levine, president of National Concert and Artists Corporation, during Mr. MacDonald's and Mr. Levine's coast-to-coast tour to survey conditions in the concert business and offer advice

accompany Oscar Levant in the Concerto for Piano and Orchestra in E major and the *Rhapsody in Blue*. Mr. Smallens comported himself with the assurance of a veteran long familiar with the Gershwin favorites.

Mr. Levant did himself proud with a striking performance of the concerto. It is difficult to conceive of another pianist who, by dint of such absolute identification with this music, could carry on the imposing task of getting its sprawling improvisations to cohere so well. For all its length and discursiveness, the work never lagged under Mr. Levant's guiding fingers. The *Rhapsody in Blue* also found the pianist in form, and he played Gershwin's three Preludes as encores.

—A. B.

Stevens and Kostelanetz, July 5

Risë Stevens was the soloist in the second Saturday evening concert on July 5. The Metropolitan mezzo-soprano, in good voice, sang *Voi che sapete*, from Mozart's *The Marriage of Figaro*; *Mon coeur s'ouvre à ta voix*, from Saint-Saëns' *Samson et Dalila*; and the *seguidilla* from Bizet's *Carmen*. The *Carmen* aria was outstanding for vocal finesse and emotional abandon. André Kostelanetz, who conducted sympathetic accompaniments, opened the program with the *Overture to Rossini's William Tell*; the remainder of the offerings were on the light side, ranging from Gershwin's *Cuban Overture* to a potpourri of Irving Berlin numbers and including songs by Herbert, Kern, and Schertzing and music from Richard Rodgers' *On Your Toes* and South Pacific. A large audience attended and was enthusiastic in its response.

—A. B.

Gainesville Society Presents Bach Festival

GAINESVILLE, Fla.—The Gainesville Bach Society, Harry Dunscombe, conductor, presented two programs of music by Bach in a festival on April 26 and 27. Instrumental music, including *Suites No. 1 and No. 2*, the *First Cello Sonata*, and the *D minor Two-Violin Concerto*, was played in the Kirby-Smith School. A choral program, given in the First Methodist Church, offered the motet *Jesu, meine Freude* and the *Magnificat* as the major works.

Ojai Festival Presents A Weekend of Novelties

By ALBERT GOLDBERG

THE Ojai Festival diminished its activities to a single weekend for the sixth season beginning May 29 and ending June 1. Thor Johnson returned as musical director after a season's absence from the Southern California spring festival and established an innovation by conducting the two concerts of the Festival Chamber Orchestra in an outdoor setting in Ojai Civic Center Park.

Several novelties were heard on the two orchestral programs. The West Coast premiere of Elinor Remick Warren's Singing Earth, for voice and orchestra, was given on May 29. The text is assembled from various poems by Carl Sandburg, set to a grateful vocal line, with lyrical orchestral interludes separating them. Rose Bampton sang the solo part effectively. Heard on the same program were Martin's Sinfonia Concertante, Haydn's Surprise Symphony, and the suite from Strauss's Der Bürger als Edelmann.

Lopatnikoff's Divertimento was the novelty on the June 1 program, the other purely orchestral works being Mozart's Haffner Symphony and the suite from Kabalevsky's The Comedians. Szymon Goldberg was the soloist in a nicely individual interpretation of Mendelssohn's Violin Concerto. The orchestral playing was of good quality throughout, and Mr. Johnson's conducting seemed to have gained notably in flexibility and sensitivity.

Continuing a plan first tried last season, a theatre night in Nordhoff Auditorium on May 30 presented Judith Anderson, assisted by Henry Brandon, in scenes from Robinson Jeffers' Tower Beyond Tragedy and Medea. From the former Miss Anderson read Clytemnestra's address to the people of Mycenae, and she acted out the two climactic scenes of Medea with Mr. Brandon, in a version especially arranged for the occasion by Mr. Jeffers. Seats were at a premium for this event, and Miss Anderson's extraordinary power and intensity made a profound impression upon the public.

Miss Bampton was heard in recital in Nordhoff Auditorium on the morning of May 31. The climax of the program was Schönberg's song cycle The Book of the Hanging Gardens, which Miss Bampton sang with fine understanding and a dramatic projection of the overripe romanticism of the music and text. The earlier part of the program was devoted to lieder by Schubert, Brahms, Wolf, and Marx, all sung with intelligence but somewhat lacking in vocal allurements. Gwendolyn Williams Koldofsky provided authoritative accompaniments.

A concert of Beethoven trios was given in Nordhoff Auditorium on the night of May 31 by Szymon Goldberg, violinist, and Joanna and Nicolai Graudan, pianist and cellist. As in previous appearances together, the three musicians revealed an admirably integrated ensemble and a perceptive Beethoven style. The trios performed were the C minor, Op. 1, No. 3, and the two of Op. 70.

Three events made up the sixth annual Los Angeles Music Festival, all of them conducted by Franz Waxman, its founder and music director. The first two programs were held in churches and were co-sponsored by

the festival and the National Conference of Christian and Jews. Honegger's King David was sung in Wilshire Boulevard Temple on May 18, and Bach's St. John Passion was given in All Saints Episcopal Church, in Beverly Hills, on May 25. Choral parts in both works were sung by the Roger Wagner Chorale. Solo roles in King David were taken by Peggy Bonini, Katherine Hilgenberg, William Olvis, Virginia Christie, Ann Price, and Chet Allen. The last mentioned making his first appearance here while appearing in a movie. Richard Hale was the narrator. Soloists in the Bach work were Donald Gramm, Caroline Grossi, Katherine Hilgenberg, Gilbert Russell, James Schwabacher, and John Ford.

The final concert of the festival was an orchestral program in Royce Hall, at the University of California at Los Angeles, on June 3, with Isaac Stern as soloist. Mr. Waxman conducted the first performance here of Honegger's Fifth Symphony, a work that failed to leave any significant impression. Mr. Stern played Sibelius' Violin Concerto with fire and breadth but also somewhat episodically. To

end the program he was heard in Waxman's Fantasia on themes from Bizet's Carmen, amplified since its original inclusion in the score of the film Humoresque. It is purely a display piece in the old style, and Mr. Stern managed its problems without effort. The Overture to Weber's Oberon began the program.

The premiere of Eric Zeisl's opera based on Georg Büchner's Leonce and Lena was given by the Los Angeles City College Opera Workshop on May 16 and 17. The opera is in three acts and eleven scenes, most of them short. It starts off in a nice comedy style, with good tunes and sprightly rhythms, but loses momentum and interest as the music becomes increasingly serious with the onset of dramatic complications. Val Rosing staged the opera; Adolph Heller conducted; Serge Krizman was the stage designer; and Hugo Strelitzer was the producer. Leading Roles were sung by Ingmar Strong, William Parsons, JoAnn Hagen, Henry Reese, Dolores Davis, and Betty Christison.

Other events have included a piano recital by Artur Schnabel in Philharmonic Auditorium on May 11; a violin recital by Murray Korda in Wilshire Ebell Theatre on May 15; performances by Lester Horton's Choreo '52, in his Dance Theatre, which opened on May 23 for an extended run on weekends; a dance program by Fanya Chochem Sage and dance company in Wilshire Ebell Theatre on May 17; a recital by Adrienne Allert, pianist, in Assistance League Playhouse on May 25; and a cycle of Beethoven violin and piano sonatas played by Henri Temianka and Lili Kraus in Wilshire Ebell Theatre on May 4, 18 and 25.



VISIT TO GENOA

Leonard Pennario, pianist, and Giacomo Costa, manager of the Giovine Orchestra Genoa, in front of the Christopher Columbus house. Mr. Pennario played in Genoa in June with Jascha Heifetz at the Teatro Comunale

reached its climax in an exciting final movement. Especially good was the playing of the pizzicato ostinato.

Three excerpts from Berlioz' La Damnation de Faust were played in rather heavy-handed fashion, little of the gossamer quality of the music being realized. In Smetana's The Moldau, Mr. Szell found himself on ground he treads firmly. The program opened with a strong account of the Overture to Weber's Oberon. An audience of 3,000 was on hand.

Marian Anderson was the soloist on June 26. The famous Philadelphia contralto was in good voice, barring some off-pitch singing in the middle voice and some awkward moments when the vocal line brought tones from the lower register up into the middle range. The singer's highest notes often peeled forth with the rounded brilliance and firmness of a dramatic soprano, as she sang O mio Fernando from Donizetti's La Favorita, and Mozart's concert aria Ombra felice. Of much interest was Liszt's scena for mezzo-soprano and orchestra Jeanne d'Arc au Bûcher. It was in a group of Negro spirituals that Miss Anderson quite captured her audience. Mr. Szell was again on the conductor's stand, and he gave a carefully considered reading of Dvorak's New World Symphony and Strauss's Don Juan. An audience of some 10,000 persons heard the concert.

Red Rocks Begins Outdoor Concerts

The Denver Symphony opened its sixth summer series in the magnificent Red Rocks outdoor amphitheater, on the evening of July 3, with Lily Pons as soloist. Miss Pons, dressed in flowing pink ruffles, which billowed about her as the wind rose during the evening, was in excellent voice, and the audience was enchanted by her charm and elegance. She sang arias from Rigoletto, La Traviata, and Lakmé, Bishop's Lo, Here the Gentle Lark, and Bachelet's Chère Nuit, then gave three encores. Paul Hockstad played flute obligatos.

Saul Cluston led the orchestra in Beethoven's Fifth Symphony, Berlioz' Roman Carnival Overture, and Enesco's First Roumanian Rhapsody.

An audience of 10,000 filled the amphitheatre to capacity. At the end of the concert, in response to a request by Miss Pons, hundreds lighted matches simultaneously, producing a magical effect. It was an auspicious opening of a season that will continue on five Friday evenings.

—QUAINTANCE EATON

Robin Hood Dell Opens

Brotherly Love Summer

By MAX DE SCHAUENSEE

POSTPONED from the rainy previous night, the formal opening of the 23rd Robin Hood Dell season of summer concerts in Fairmount Park took place on the evening of June 24.

The sylvan auditorium looked very shipshape, with a fresh coat of green paint on the tiers of seats and the shell newly daubed with powder-blue and white.

New parking sections adjacent to the amphitheatre proper gave an impression of increased simplification in handling the ever-increasing traffic.

Curiously enough, in view of the fact that Lily Pons and André Kostelanetz were on the opening bill, there was a relatively small audience, not numbering more than 7,500. Miss Pons has drawn far larger crowds in the past.

Clad in a bouffant, white summer dress with a broad orange sash and elbow-length white gloves, the celebrated prima donna, whose appearances in Philadelphia have become increasingly rare, presented a trim and charming picture as she first came out with her quick, light step.

Miss Pons displayed amazing freshness of voice and person for one whose career has embraced twenty-odd years, and her singing didn't differ much from what we have heard from her in the past.

As a matter of fact, on this occasion, she was in excellent voice, and there were no deviations from pitch.

What constitutes a real prima donna, in the old-fashioned and full sense of the phrase, is something very subtle and not altogether a matter of vocal

prowess and volume. Real prima donnas are increasingly rare, but there is no doubt whatsoever that Miss Pons is one of them.

The singer did not spare herself. She sang the great arias from La Traviata, Lakmé, and Rigoletto, always in the original key, and her Es and E flats in *altissimo* were right in the middle of the pitch. Some unsteadiness could be noted in the lower-middle ranges in legato passages, but the pianissimos sounded quite ravishing in their fine-spun delicacy.

Miss Pons' singing of Bachelet's Chère Nuit and Bishop's Lo, Here the Gentle Lark found her at her best. As encores she gave Poldini's Poupée Valsante, The Blue Danube Waltz, and Estrellita.

Mr. Kostelanetz with the fine, big Dell Orchestra at his command, gave expert and well-considered accompaniments. On his own he offered Gershwin's American in Paris, Ravel's La Valse, and Prokofiev's Classical Symphony. The last was given a most felicitous performance.

The orchestra also played Bach's Komm Süsser Tod in memory of a colleague, Morris Lewin, cellist, who had been at rehearsal the previous day and had unexpectedly died the same night.

The audience was rather slow to warm up in its approval, but towards the end of the program, Miss Pons' silvery spell was working, and the crowd cheered the singer's efforts.

The second night, on June 25, saw the re-entry of George Szell, absent for several years. Mr. Szell was cordially received, as he was heard in a lusty account of Tchaikovsky's Fourth Symphony, which very properly

Munch and Kubelik Lead Orchestras in London

By EDWARD LOCKSPEISER

AT the end of its European tour the Boston Symphony visited London for the first time, playing a single concert under Charles Munch in the Royal Festival Hall. Although the English audience has become acquainted with American standards of orchestral playing in recent years through the visits of the Philadelphia Orchestra and the New York Philharmonic-Symphony, it was from the Bostonians that we heard what must be the most dazzling technical feats a modern orchestra is capable of achieving. The operative word here is "modern," for the visits of these three American orchestras have borne in upon us the fact that the degree of efficiency orchestral playing can attain nowadays exceeds any standard we had imagined. It even exceeds any standard we have wished to attain, since the British conception of orchestral playing holds it to be a more intimate and fallible art than that displayed by the American ensembles.

Mr. Munch's program consisted of French and American works calculated to display the orchestra's virtuoso brilliance. Accomplishments that will long remain in memory were the pointed tonguing of the trumpets in Debussy's *La Mer* and the playing of the strings in the last movement, which showed even the second violins to be capable of negotiating their difficulties in a manner not far below that of the principals; the accurate intonation of the horns and their smooth tone, almost like toothpaste, in Rouse's *Bacchus et Ariane Suite*; and the flute solos in Ravel's *Second Daphnis et Chloé Suite*, which surely surpassed in adjustment of phrasing and breathing anything the composer could have expected to hear. Honegger's *Fifth Symphony*, Barber's *Overture to The School for Scandal*, and Piston's *Toccata* completed the unforgettable program.

One school of thought in England maintains that the technical efficiency of American orchestras is sometimes achieved at the expense of the poetry of the music, or at any rate at the expense of authentic interpretation. According to those who hold this view, the first issues are matters of style, form, and poetic conception. The technical exteriorization of the music, they say, is of secondary importance and must not be allowed to become an end in itself. Valid as this argument may be in general, it does not seem pertinent to an appraisal of the Boston Symphony.

The truth is that the standard of instrumental playing has improved immeasurably in the last two or three generations, not only in orchestral playing but in solo piano and violin performance as well. The great virtuosos of the nineteenth century were not physically capable of achieving feats that are taken as matters of course by their successors of today. The power of music as measured by the relative stature of a musician or the intensity of his personality remains a constant throughout the years, but the technical and scientific realization of this power is in a state of constant development.

This concert of the Boston Symphony was to my mind the most striking contribution yet made by America to English musical life. As a matter of diplomacy, however, it might have

been tactful for Mr. Munch to include an example of contemporary British music in his program. When he appeared in London as the first foreign musician to conduct here after the war he regaled us with performances of works by Britten and Vaughan Williams. National susceptibilities on this point can account for a touch of prejudice among Mr. Munch's listeners on this more recent occasion.

Another visitor from America was Rafael Kubelik, whose performance of Janacek's *Glagolitic Mass* with the BBC Orchestra and Chorus was a revelation. The chorus is surpassed by none here in volume and flexibility, and Mr. Kubelik's interpretation was a model. The text, originally in *Glagolitic*—the ancient Slavonic language introduced into Moravia by St. Cyril—had been translated into English for the occasion, but the impressive choral effects lost none of their primitive fervor. In this vast work Janacek is heard in his most elemental aspect. Sometimes known also as the *Festival Mass* or the *Slavonic Mass*, the *Glagolitic Mass* was conceived for performance in the open air. The music employs a deliberately rough-hewn, strident idiom, in which tonalities are hammered home through amazing complexes of dissonance and modulations used not to create ambiguity but rather to mark abrupt, colliding transitions. This music harks back to the primitive aspects of Moussourgsky's art and points forward to Hindemith's cold, calculated delineation of his melodies. Mr. Kubelik seized upon the many wild beauties of the score and threw them into bold relief.

In another BBC concert, Leopold Stokowski conducted the *Fifth Symphony* of Edmund Rubbra, whose granite-like compositions, solidly laid out and sustained in inspiration, mark him an authentic symphonist. To Eng-

lish symphonic music Rubbra may be said to be what Britten is to English opera. Mr. Stokowski presented the lively score on a larger-than-life scale admirably suited to a work of such broad proportions and striking climaxes. He also interpreted Debussy's *Nocturnes* (including the closing *Sirènes*, with female chorus) and a Purcell suite, both with much poetic artistry.

The spring season at Covent Garden reached its climax with performances of Wagner's *Tristan and Isolde* conducted by Erich Kleiber. Helena Braun, a new *Isolde* here, and Set Svanholm sang the title roles. The new stage direction of Heinz Tietjen left much to be desired, especially in the last act, but the orchestra, under Mr. Kleiber's masterly direction, played with a mellowness and subtlety that represented a notable advance over past Covent Garden standards. Mr. Kleiber conceived the opera primarily as a symphonic work, although he showed exemplary control and sense of proportion and never allowed the orchestral interests to take precedence over the vocal declamation. His reading possessed a thoroughly Tristanesque combination of passionate tension and freedom of melodic line. Miss Braun proved to be an artist of great humanity and subtlety; less accomplished vocally than some other *Isolde*s, she nevertheless imbued her part with an intimacy and a poetry that are too often lacking.

At the Sadler's Wells Theatre a charming new production of Tchaikovsky's *Eugene Onegin* was given, in a splendid English translation by Edward J. Dent. As to the future, an official announcement promises that Benjamin Britten, by permission of the Queen, will write an opera to be produced next spring at Covent Garden in honor of the Coronation. It will be based on the story of Elizabeth and Essex. The libretto will be prepared by the South African novelist and poet William Plomer.

Carmel Hakendorf, an Australian violinist, made a promising London debut, playing the Mendelssohn Concerto with Sir John Barbirolli and the Hallé Orchestra. The conductor heard Miss Hakendorf in Australia last year and invited her to appear in England. Her playing was distinguished by verve, a controlled temperament, and beautiful cantabile style. Her tone still needed more body, however, and her interpretations a larger conception of phrasing and melodic line.

Szell and Malko Open Chicago Open-Air Concerts

By LOUIS PALMER

CHICAGO could take the openings of its two summer orchestral series one at a time this year. The Grant Park Symphony began its season June 25, while the Chicago Symphony held off its Ravinia Park opening until July 1. For both, the weather-man provided conditions calculated to cheer the hearts of the business managers.

Clear skies and a benevolent moon, in addition to the prospect of free music, brought a fine crowd to the lakefront bandshell in Grant Park to hear Nicolai Malko conduct a well-balanced program in which Abbey Simon was soloist in Tchaikovsky's *Piano Concerto in B flat minor*. The major purely orchestral work was Paul Creston's *Second Symphony*. Once again, Mr. Malko had worked the miracle of creating, in a short

rehearsal period an integrated unit out of musicians who are occupied with other orchestras in the country during the remainder of the year, and the orchestra played for him with polish and spirit.

Neither Mr. Simon's playing nor the Creston symphony was heard at its best, however, because a strong wind buffeted the sound about. At times the music was fed back through the amplification system with a disturbing roar, but when this was not happening the listener was always aware of the pianist's fine sense of line, subtle feeling for nuance, and powerful rhythmic urgency. Much of the opening movement of the Creston symphony, rather thin and tenuous in character, was lost in the wind; it did not seem particularly well suited to open-air performance. The last movement, however, came through in good, bold relief.

When the Ravinia Park season opened on July 1, George Szell was on the podium to conduct the Chicago Symphony in the first of four all-Brahms concerts. The pavilion itself was completely filled, and the surrounding lawns were dotted with those who preferred to listen under the trees. The crowd set a record for opening-night attendance, and Mr. Szell and the orchestra gave them an exhilarating musical evening.

Only a purist would cavil the liberties Mr. Szell took with the First Symphony, for his over-all conception was broadly expressive and rhythmically alive. In the *D minor Piano Concerto*, Rudolf Firkusny joined Mr. Szell and the orchestra. The combination was brilliant, for while Mr. Firkusny gave a tense, dynamic performance he also showed sympathy for the score's lyricism, and Mr. Szell accentuated its concerto grosso aspects by asserting the vitality of its orchestral writing even during much of the bravura piano part. It was a performance that well deserved the prolonged applause it received.

An important development in the affairs of the Chicago Symphony was the retirement, on June 17, of Edward L. Ryerson from his post as president of the orchestral association. Since 1942, when the death of Frederick Stock ended a long period of stability, Mr. Ryerson has been a very controversial figure in Chicago musical circles; he had headed the orchestra's controlling body since 1938. Dr. Eric Oldberg, a Chicago surgeon who has been a member of the orchestral association since 1940, a trustee since 1943, and a vice-president since 1948, was elected to succeed Mr. Ryerson, who was named honorary president. There was no indication that the change in administration would result in changed policies.

Goldman Band Opens 35th Season

The Goldman Band, conducted by Edwin Franko Goldman, opened the 35th season of Guggenheim Memorial Concerts on June 18 with a concert on the Mall in Central Park in New York. The program was devoted entirely to original band works, several of which were given first performances. Robert Russell Bennett's *Madoiselle—Suite for Band*, which was conducted by the composer, was by far the most interesting of all. An urbane, witty, and wholly delightful work, it is the product of a master craftsman guided by imagination rather than the dreary conventions of most band writing and scoring. Particularly notable was his avoidance of clarinets as violin substitutes.

Other works played for the first time were Josef Alexander's *Campus—Suite for Band* (also conducted by the composer); Charles O'Neill's *First Irish Rhapsody*; two movements (March and Carnival) from Stephen Oscar Jones's *Band Suite*; and two marches by Mr. Goldman, *The American Way* and *Fanfare*. Vincent Persichetti's *Psalm* was given its first New York performance under the direction of Richard Franko Goldman, associate conductor of the band. Davis Shuman was soloist in the first American performance of Rimsky-Korsakoff's *Concerto for Band*, a work that deserves only to be forgotten again as soon as possible. The program was rounded out with Philip James's *Festal March* and Walter Roger's cornet showpiece *Valse Lulle*, which was played to the hilt by James Burke.

The 1952 season of Guggenheim Concerts will offer fifty concerts. They are being played in Central Park, Manhattan, on Sunday, Monday, Wednesday, and Friday evenings, and in Prospect Park, Brooklyn, on Thursday and Saturday evenings.

—A. H.

Royal Conservatory Widens Horizon of Spanish Music

By ANTONIO IGLESIAS

AN event that is likely to be of great significance in Spanish musical life was the naming of Father Federico Sopeña as director of the Royal Conservatory in Madrid. Until now, the leading music school of Spain has been narrowly professional, taking the view that any broadening of its cultural horizon is unnecessary. Father Sopeña has devised the slogan "Music in the University and the University in Music," and he is intent upon reaching university people with music and the conservatory with university culture. Father Sopeña has also been named delegate inspector of the government for all the conservatories of Spain, under the Ministry of National Education, and has lectured at the University of Madrid and in Vigo, Salamanca, and Valencia on the need for cultural interchange between the universities and the conservatories.

An indefatigable fighter for Spanish musical culture, the new head of the Royal Conservatory has already transformed the character of the school and brought a new vitality to its activities, particularly through his course of lectures on Music History of the Twentieth Century.

With the Minister of National Education presiding, the festival of St. Cecilia was celebrated at the Royal Conservatory by a performance of Chapi's oratorio *Los Angeles*, sung by soloists of the National Radio Choir, conducted by Roberto Pla, with Jesús Guridi at the organ. On the third anniversary of the death of the composer Joaquín Turina a bust was placed in the garden of the conservatory. Numerous concerts of the Asociación Musical Universitaria and the Amigos de la Música da Cámara were given in the Conservatory Hall.

Lazare Lévy of the Paris Conservatory gave a series of lectures on French Music for Piano, illustrated by himself and pupils of the conservatory. At the end of his course Mr. Lévy played a recital, in which, despite his advanced age, he revealed the excellences of his technique and style. Bartolomé Pérez Casas, dean of Spanish conductors, has organized a course in conducting at the conservatory, to combat the present shortage of Spanish orchestral conductors. In an evening honoring the composer Joaquín Rodrigo upon his designation as Academician of the Royal Academy of Fine Arts of Saint Ferdinand, Father Sopeña spoke on Rodrigo's works, and the composer himself played some of his piano pieces, including the recent *Castille Sonatas* with a *Toccata in Pregon Manner*. On another occasion the Andalusian composer Muñoz Molleda was honored with the conservatory's Music National Prize 1951 for his *Trio for Flute, Piano, and Cello*.

The reciprocity between the conservatory and the university is made complete by the appointment of Mr. Rodrigo to the Faculty of Philosophy and Letters of Madrid University, where he offers a course in music history.

The Spanish Institute of Musicology of the Superior Council of Scientific Researches presented a series of lectures by Miguel Querol, Father Samule Rubio, Manuel García Matos, Father Sopeña, and José Subirá.

IN the symphonic field, the concerts of the Orquesta Nacional, whose titular conductor is Ataúlfo Argenta, constituted the nucleus of the musical life of Madrid. The season was inaugurated by the Dutch conductor Willem van Otterloo, who presented his own *Sinfonietta* and Henk Badings' *Symphony No. 3*. Eduardo Toldrá, conductor of the Barcelona orchestra, offered excellent first Madrid performances of the *Symphony in E major* by the Catalan composer Manuel Blancafort and Vaughan Williams' *Fantasia on a Theme of Thomas Tallis*. Eugen Szenkar conducted unevenly in Schönberg's *Verklärte Nacht* and an all-Wagner program. The young French conductor Jean Martinon, greatly acclaimed by the public and musicians, gave performances of complete clarity of Debussy's *La Mer*, Roussel's *Bacchus et Ariane Suite*, and Stravinsky's *Jeu de Cartes*. The Spanish conductor Jesús Arambarri offered his own *Four Impromptus* and accompanied Sigi Weissenberg in an excessively speedy performance of Rachmaninoff's *Third Concerto*. Walter Susskind conducted Suk's far from transcendent *Fairy Tale Suite* and Hindemith's *Nobilissima Visione*.

Mr. Argenta found time to conduct twelve concerts by the Orquesta Nacional despite his numerous engagements abroad. A magnificent conductor, he planned his programs with great care. Among the interesting items were Oscar Esplá's *Don Quixote Watching the Arms*; Conrado del Campo's *Castilian Fantasy* for piano and orchestra, full of characteristic turns, cadences, and dances, which was interpreted by this writer as piano soloist; and Grieg's *Piano Concerto*, which was played by the young Bilbain pianist Joaquín Achúcarro.

In addition to a cycle of romantic symphonies, Mr. Argenta devoted generous space to works by young Spanish composers, presenting Duo Vital's *Highland Suite*; Molleda's *The Gold and Silver Girl*; Rodrigo's *Summer Concerto*, for violin and orchestra, with Christian Ferras as soloist; Juan Tellería's *The Lady of Aitzgorri*; and Jesús Arambarri's *The Witches' New Year's Eve*. Madeleine de Valmalète was soloist in Prokofiev's *Third Piano Concerto*, and Friedrich Gulda won universal approval in Beethoven's *G major Concerto*. With the collaboration of the Capella Carolina of Aquisgran Cathedral, Theodor Bernhard Rehmann, director, Mr. Argenta gave Handel's *Psalms XCII and Verdi's Quattro Pezzi Sacri* for the first time in Spain. At a special concert in celebration of the traditional feast of St. Isidro, the patron saint of Madrid, José Cubiles was piano soloist in Falla's *Nights in the Gardens of Spain*.

The veteran Orquesta Sinfónica de Madrid continued its usual Sunday morning concerts in the Monumental Cinema. Its conductors were Edward Lockspeiser, London correspondent of *MUSICAL AMERICA*, who was warmly received; Henry Baud, who gave the first performance here of Honegger's *Symphony for Strings and Trumpet*; Hans von Benda, with Javier Alfonso, pianist; Rafael Martínez, concertmaster of the orchestra, with Victor Schiöler, pianist; Hugo Balzer, also with Mr. Schiöler; Alexander Krannhals, with Rafael López del Cid, flutist; and Pierino Gamba, now an



Conrado del Campo, at the piano, shows the score of his *Castilian Fantasy* to Ataúlfo Argenta (left), conductor of the Orquesta Nacional, and Antonio Iglesias, pianist, who gave the world premiere of the work in Madrid

adolescent rather than a child conductor, with Camilla Wicks, violinist.

The Orquesta Filarmónica de Madrid also gave Sunday morning concerts, in the Lope de Vega Theatre, under the direction of Pablo Sorozabal. With the *Masa Coral* of Madrid, conducted by Rafael Benedito, and Manuel Ausensi, baritone, the orchestra presented Father Antonio Massana's oratorio *Ignis Flagrans Caritatis* and a symphony by Father Massana. The Spanish conductor José Espinosa made his Madrid debut with the Orquesta Filarmónica. In a concert honoring Bartolomé Pérez Casas, founder and first conductor of the orchestra and present director of the Comisaría General de Música, Casas' *Murcian Suite, To My Country*, was heard.

In the Ateneo and the Teatro Español the excellent Orquesta de Cámara de Madrid gave several concerts, in which outstanding Spanish and foreign conductors and soloists took part. Under Eduardo Toldrá, Rafael Ferrer was soloist in the premiere of his own beautiful *Violin Concerto*. Others taking part in these concerts were Jesús Leoz and Louis de Froment, conductors; Jean Pierre Rampal, flutist; Robert Veyron-Lacroix, pianist; Jesús Corvino, violinist; and Mari Lola Higuera, harpist. A special concert under the direction of José María Franco was dedicated to the memory of Manuel de Falla. His Excellency the Chief of State attended, and the participants were the singers María de los Angeles Morales, Toñy Rosado, Lucy Cabrera, Mary-Sol Armenteros, Enrique de la Vara, Manuel Ausensi, and Joaquín Deus; Roberto Pla, choral conductor; and the Ballet Marianela de Montijo.

THE Casa Americana of the United States Embassy in Madrid offered a lecture by Karl Krueger and recitals by Lillian Evanti, soprano; Douglas Johnson and Frank Sherr, pianists; and Julie André, guitarist-singer. At the Italian Culture Institute the schedule included a concert by the Collegium Musicum Italicum, under Renato Fasano; the Italian Radio trio, Renzi-Roidi-Selmi; a Monteverdi concert; programs of contemporary works played by Francesco Marigo and Enma Cantabile, pianists; and various lectures. At the French Institute in Spain, two concerts were given by the Association des Anciens Elèves du Conservatoire de Paris, in which the performers included the singer Denise Monteil; Cécile Ousset, pianist; and Serge Fournier, flutist. The Trio Dégenneffé also appeared at the French Institute.

The Circulo Medina offered numerous programs—by Rita Rodríguez Cobo, Angeles Gonzalez Castro, Josefina and Agustina de Manuel Palavic-

ini, Mercedes de Goycoa, and Cecilia María Berra, pianists; Lopez del Cid, flutist; the Westermeier Trio; and the Agrupación Nacional de Música de Cámara.

The Asociación de Cultura Musical, in its 29th series, presented Coor de Groot, pianist; Henryk Szeryng and Josefina Salvador, violinists; Javier Alfonso, pianist, who played his own *Preludio y Toccata*; and the writer, who gave the first performance of Ernesto Halffter's piano transcription of Falla's *Seven Spanish Popular Songs*—a project envisaged by Falla himself.

Among the musical activities of the Ateneo should be mentioned a series of four recitals devoted to contemporary Spanish songs arranged by the Madrid music critic Antonio Fernandez-Cid and performed by Carmen Pérez Durias, soprano, and Carmen Díez Martín, pianist. The composers represented were Jesús Guridi, Manuel Blancafort, Rafael Rodríguez Albert, Manuel Palau, José Muñoz Molleda, Xavier Montsalvatge, Miguel Asins Arbó, Federico Mompou, Jesús García Leoz, Ataúlfo Argenta, Eduardo Toldrá, Joaquín Rodrigo, Benito García de la Parra, Cristóbal Halffter, Eduardo López Chavarri, Matilde Salvador, Joaquín Zamacois, Eduardo Toldrá, and Narciso Bonet. The Ateneo also presented Manuel Carra, pianist; the Aquisgran Capella Carolina; Raimundo Torres, baritone; the Cuarteto Clásico of Madrid, which gave the premiere of a string quartet by the Philippine composer Federico Elizalde; and Marimi del Poso, soprano, who sang for the first time Rodrigo's beautiful *Twelve Songs*.

José Cubiles, Spain's greatest pianist, gave a recital at the Teatro Gran Vía. Nikita Magaloff made his ninth visit to Spain, playing an all-Chopin program.

The national radio has dissolved its symphony orchestra. The final concert was a tribute to its earlier conductor, Conrado del Campo, who conducted his own works and works by his pupils Gerardo Gombau, Father Massó, Victorino Echeverría, Moreno Bascuñana, and José Luis Lloret.

In Barcelona the opera season at the Gran Teatro del Liceo included Wagner's *Ring*, with Kirsten Flagstad making her farewell appearances, and performances of Respighi's *La Fiamma* and Strauss's *Die Frau ohne Schatten* by the company from the Wiesbaden Staatstheater. The New York City Ballet appeared several times. In San Sebastian and Bilbao Guridi's opera *Amaya* was presented, and his *El Caserio* was given in Vitoria.

During Holy Week all secular concerts ceased. Outstanding concerts of sacred music were given in Valladolid, Bilbao, and Barcelona.

Pendleton

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cipitate. The tone quality of the orchestra was beautiful from the softest whisper to the fullest tutti, and its phrasing was constantly poetic.

Mr. Monteux's program contained Vaughan Williams' *Fantasy on a Theme by Thomas Tallis*, Milhaud's *Protée*, Schuman's *Third Symphony*, and Stravinsky's *Le Sacre du Printemps*. At the end of the concert, Stravinsky climbed upon the stage to embrace the conductor and to acknowledge the massive applause. Finally, in response to the insistence of the audience, Mr. Monteux said, "Thirty-nine years ago I conducted the first performance of the *Sacre*; may I invite you to hear me do it again thirty-nine years hence!"

Bruno Walter, conducting the Paris Opéra Orchestra, obtained an imaginative execution of Richard Strauss's *Don Juan*. His reading of Debussy's *The Afternoon of a Faun* was lovely but tame. Mahler's *Das Lied von der Erde* was beautifully performed, with Elsa Cavelti and Lorenz Fehenberger as soloists. Wilhelm Furtwängler, conducting the Berlin Philharmonic, displayed his versatility in a program of Weber, Schumann, Honegger, Ravel, and Strauss. A second concert contained Beethoven's *Egmont Overture* and *Great Fugue*, Op. 133, and Brahms's *Double Concerto* (with Joseph Szigeti and Pierre Fournier as soloists) and *Second Symphony*. The outstanding souvenir of the Orchestra de la Suisse Romande, conducted by Ernest Ansermet, was Frank Martin's *Violin Concerto*, played for the first time in Paris by Mr. Szigeti.

Ferenc Fricsay, who conducted the RIAS Orchestra, of West Berlin, in two concerts, proved to be an excellent technician. His gestures were economical, precise, unmistakably clear, anticipative, and enthusiastic. The RIAS group, admirably disciplined and rehearsed, attained beauty of tone and phrasing and clarity of execution. In the Bartók program that marked the orchestra's Paris debut, the *Second Piano Concerto* revealed the exceptional musical gifts and technical means of the young pianist Geza Anda. The program also included the *Divertimento for Strings*; the *Two Portraits*; and the *Dance Suite*. The second concert by the RIAS included Hindemith's *Metamorphoses*, Boris Blacher's *Variations on a Theme by Paganini*, Prokofiev's *Scythian Suite*, and Shostakovich's *Suite from Lady Macbeth of Mzensk*, with Traute Richter as soloist in the second movement.

Stravinsky's *Oedipus Rex* and Schönberg's *Erwartung*, presented by the Orchestre National under Hans Rosbaud's attentive and enlightened direction, place side by side examples of the work of two leaders who have strongly influenced the trend of twentieth-century music—the one neo-classic, severe, definite; the other imaginative, searching, ecstatic. As *Oedipus*, Léopold Simoneau gave a performance of rare nobility, and Eugenia Zareska sang the role of Jocasta with elegance. Irma Kolassi gave a moving and accomplished performance of the solo role in *Erwartung*.

THE Paris debut of the New York City Ballet was no less than sensational. The variety of its productions and its vitality and daring reflected superlative credit on its artistic director, George Balanchine. Even those who accused the company of lacking heart and history conceded it brains and brawn.

The company's contribution to the exposition encompassed ballets in the classical and romantic tradition, and, on occasion, funny and fantastic American horseplay.

The greatest popular success was Jerome Robbins' *The Pied Piper*. The jitterbug gestures, athletic leaps, and

frantic Charleston were received with roars of laughter and massive applause. Other works that impressed Parisian audiences were *The Four Temperaments*, *Fire Bird*, *The Prodigal Son*, *Orpheus*, *Caracole*, and *The Cage*. Personal successes were won by Nora Kaye, Maria Tallchief, Tanquil LeClerc, André Eglevsky, Nicolas Magallanes, Mr. Robbins, and many other members of the company.

Cordelia, a one-act ballet with music by Henri Sauguet and choreography by John Taras, inaugurated an evening of new productions in the Théâtre des Champs-Élysées. On the same program was a second ballet, *Coup de Feu*, with scenario and costumes by A. M. Cassandre and music by Georges Auric; and Don Perlimplin, an opera by Vittorio Rieti. The two ballets were danced by the Marquis de Cuevas' troupe.

Cordelia is the story of a young girl to whom love offers an escape from her parents. The stage represents an attic encumbered with all sorts of objects in disorder. The door opens and *Cordelia*, in an apron and with braided hair, is violently pushed to the floor by Mylord, holding a whip, and Barbara wielding a stick.

After her parents leave, *Cordelia* seeks a way out, but finds the window too high to reach. A young workman who has been repairing the roof, slides down a rope and, perceiving the girl, manages to enter the room. The dreary attic is transformed into a palace, as mysterious winged creatures appear to guide the young people toward love. The parents return, and find the window open and only a belt and hair ribbon as a reminder of *Cordelia*. This adorable story is told in graceful choreography and music as sympathetic as the subject itself. The principal dancers were Dolores Starr, Serge Golovine, Jocelyn Vollmar, and Mr. Taras.

Coup de Feu deals love at first sight, which sets the town ablaze. Firemen are called, but they are powerless until a thunderstorm comes to their aid. When the two youngsters begin to make love again, a fireman steps between. Auric's witty score reaches its high point when the Paris fire alarm is woven into it as the firemen rush on to the stage. Rosella Hightower and Vladimir Skouratoff danced charmingly in the leading roles.

Love of another sort—desperate, unrequited, self-sacrificing—provides the theme of Don Perlimplin, an opera in a prologue and three scenes. A fifty-year-old bachelor is persuaded by his servant Marcolfa to wed the young pleasure-loving Belise, who promptly becomes unfaithful. Five men pass, "representing the five races of mankind." Belise confesses to Don

Perlimplin (whose love has become more paternal than conjugal) that she loves a man in a red cape whom she has seen but does not know. A rendezvous is arranged, and Don Perlimplin draws a dagger to kill the man in the red cape offstage. The man reappears with the knife in his breast, and as he dies Belise discovers that it was Don Perlimplin himself. Rieti's music flows melodically, and is agreeable and singable. Maria Morales, a young soprano of exceptional gifts, sang the part of Belise delightfully. Raimondo Torres was Don Perlimplin, and Ana-Maria Irriarte was Marcolfa.

AN "incident" occurred as spectators came to blows during the performance by Pierre Boulez and Olivier Messiaen of Boulez' *Structures* for two pianos in a chamber music concert in the Comédie des Champs-Élysées.

If one could not sense the basic mathematical formula and were not aware of the musical science in the possession of the performers, he might have thought that they were playing the piano for the first time.

Hardly a minute had gone by before the majority of the audience was in a humorous mood. When the performers turned their pages back to the beginning and a repeat was about half-way through, a woman in an orchestra seat, unable to contain herself any longer, timidly cried "Bravo!" Instantly a husky youth in the back row leaped over several rows of seats and bore down menacingly upon the frightened woman. A section of the audience rose to its feet, and a policeman apprehended the youth, who received a blow from the woman's bag as he was being led out. The audience commented upon the incident excitedly while the two performers, unperturbed, continued their counting and hammering.

Charles Koechlin's graceful woodwind trio, which terminated the concert, was played before a near-empty house. The Boulez work was preceded by Elsa Barraine's *Quintet for Woodwinds and Horn*, Henri Dutilleul's *Chorale and Variations for Piano*, songs by Yves Baudrier (admirably presented by Le Marc' Hadour), and André Jolivet's *Incantations*, for flute solo.

High points in the seven chamber-music concerts given in the Comédie des Champs-Élysées were performances of Messiaen's *Visions de l'Amen*, Roman Palester's *Three Sonnets*, Satie's *Socrate*, Schönberg's *Second String Quartet*, André Caplet's *Septuor for Vocal and Instrumental Cords*, and a whole list of modern choral music by the Nederlands Kamerkoor.



Two composers of English-language operas, Virgil Thomson and Benjamin Britten, greet each other while in Paris.

Helm

(Continued from page 5)
ducted in two most interesting programs by Igor Markevitch.

The first opened with Busoni's *Turandot Suite*, a work that looks in two directions—backward to Berlioz and ahead to a more contemporary style. Like much of Busoni's music, it has the quality of being interesting but not convincing. There followed a rarely beautiful work of Malipiero, *La Terra*, an oratorio for chorus and small orchestra based on the Georgics of Virgil. This music is anything but revolutionary, but it is also anything but conservative or neo-romantic. It speaks a quiet but profound language in which shock effects—indeed, "effects" of any kind—are rigorously excluded. Malipiero's melodic gift and his ability to spin a melodic line of great length and beauty are apparent. Occasionally the writing is somewhat diffuse, and the interest lags; occasionally the choral writing is inept (or was it the performance?). The style, typical of Malipiero, involves modal harmonies in a general pentatonic harmonic treatment, counterpoint that recalls sixteenth and seventeenth-century practices, and a quasi-pedalmodic treatment of the chorus. Mr. Markevitch did not seem an ideal conductor for this music, for his interpretation lacked poetry and sensitivity.

This lack in Mr. Markevitch's conducting was confirmed in Ravel's familiar *Piano Concerto*. The Rome orchestra is not of the highest caliber, but this does not explain the conductor's insensitivity not only to the poetry and meaning of the music but to the sound of the orchestra. In the Ravel concerto Arturo Benedetti Michelangeli played with remarkable accuracy, sang froid, and bravura. The accuracy was praiseworthy; the other two qualities entirely out of place. In Kodály's *Psalmus Hungaricus*, which concluded the program, the opening unison choral passage was ragged and limping, and the entire work proceeded in this vein.

The second concert given by Mr. Markevitch and the Santa Cecilia ensemble contained music by two of the most powerful modern composers, Darius Milhaud and Luigi Dallapiccola. Dallapiccola's *Canti dei Prigionieri* (*Songs of Captivity*), for chorus and several instruments, demonstrated again this composer's ability to create music of the utmost intensity and dramatic power with relatively simple means, and to hold an audience breathless without making the slightest concession. The style, based on the twelve-tone technique, is dissonant to a degree, yet listeners who are unable to take Schönberg or even some Stravinsky are gripped and carried away by the passion of Dallapiccola's utterance. There is meaning in every note of this wonderful score, and the technical means never obscure the expressive ends or impede the flow of melody. Dallapiccola's melodic gifts, indeed, appear to be in no way restricted by twelve-tone rules and regulations.

The orchestra of the *Canti dei Prigionieri* is highly original: two pianos, two harps, marimba, vibraphone (electric), tympani, gongs, various sized drums, cymbals, and bells. From this orchestra, Dallapiccola evokes sounds which, although they are surprisingly new, still give (even on first hearing) the impression of inevitability. This is, indeed, the impression made by the entire work. The feeling that the composer is experimenting, either with sounds or with idioms, is entirely absent.

The three movements of the *Canti dei Prigionieri* all employ, in distinct forms, the melody of the *Dies Irae*, and the prophecy of doom and disaster contained in this citation is the keynote to the character of the piece. The mood ranges from despair to the macabre, with occasional hints of hope

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Summer Concert Series

Scheduled Coast to Coast

ADDITIONS to the list of concert series scheduled for the summer months have been announced. Many of them are already under way; others will open soon.

Three series in the New York and New England area are devoted to chamber music. At Music Mountain, Falls Village, Conn., the Berkshire Quartet is offering ten afternoon programs of contemporary music, in addition to its regular concerts of standard works. The new programs began on June 20 and will continue through Sept. 7. Listed for first performances are works by Bernhard Heiden, Walter Bricht, Thomas Beversdorf, and John Verrall. Twenty-six other composers are also represented. The Berkshire Quartet, which includes Urico Rossi, Albert Lazan, David Dawson, and Fritz Magg, will be assisted by Francis Tursi, violinist; John Barrows, horn player; and Natasha Magg, Sidney Foster, and Clara Siegel, pianists.

The South Mountain Association, Pittsfield, Mass., is sponsoring six afternoon concerts between July 12 and Sept. 7. Two programs will be played by the Juilliard String Quartet, one by the Griller Quartet, and one by the Bennington Ensemble. The Cambridge Collegium Musicum will play a Vivaldi program, and Fania Chapiro will play a program of Beethoven piano sonatas. The Elizabeth Sprague Coolidge Foundation is co-sponsor of the series.

The third annual Locust Valley Music Festival will be held on three Sunday afternoons, Aug. 10, 17, and 24, in the music shed on the Lattingtown Estates, Locust Valley, Long Island, N. Y. Each program will include one new work commissioned for the festival. They are by Howard Swanson, Arthur Berger, and Brian Dory.

Celebrating its fifth anniversary, the Ventnor Summer Music Festival, Ventnor, N. J., will comprise four programs: Morley and Gearhart, duo-pianists, Aug. 3; Isaac Stern, violinist, Aug. 10; Curtis String Quartet and Vladimir Sokoloff, pianist, Aug. 17; and Margaret Harshaw, soprano, Aug. 24.

Now six seasons old, the Sunday Evening Concerts of Darien, Conn., opened on June 29 with a recital by Giovanni Bagarotti, violinist. On July 13, a condensed version of Gounod's Faust, with Eva Likova, Tusa Santo, Charles Curtis, Rolf Heide, and Bill Chester, is being conducted by Nektar de Flondor. Paul Loyonnet will give a program of Beethoven piano sonatas on July 27. For the final event Vernon de Tar will conduct the choir of the Church of the Ascension, of New York, in a Bach program.

The first in a series of Composer Concerts at the new Marine Stadium at Jones Beach, Long Island, was scheduled for June 30. Music from Rodgers and Hammerstein musical shows was sung by Annamary Dickey, Claramae Turner, Thomas Hayward, and John Raitt.

The Cleveland Summer Orchestra opened its annual series of Pop concerts in the Public Auditorium on June 7. Louis Lane, conductor of the Canton Symphony, made his first appearance as the new conductor of the Cleveland ensemble, formerly led by Rudolph Ringwall. Whittemore and Lowe, duo-pianists, were the soloists in the initial program, which drew an audience estimated at over 3,000.

In subsequent concerts, continuing through Aug. 2, the guest conductors are Robert Zeller, Howard Barlow, Lorin Maazel, Franz Allers, Frederick Fennell, and Alexander Smallens. The soloists include Samuel Sorin, Jesús María Sanromá, and Joel Rosen, pianists; Morley and Gearhart, duo-pianists; Tossy Spivakovsky, Carroll Glenn, and Ernest Kardos, violinists; Alice Chalifoux and Harp Ensemble; Mary Simmons and Carolyn Long, sopranos; and Mildred Miller, mezzo-soprano.

The Pop concerts played in the Miami Beach Municipal Auditorium by the University of Miami Summer Symphony have John Bitter as regular conductor. During the series, from June 29 to Aug. 17, Modeste Alloo and Izler Solomon will be guest conductors. Barbara Gibson, Maria Kurenko, and Irma Johnston Prosser, sopranos; Jesús María Sanromá, Constance Keene, and Boris Goldovsky, pianists; Ruggiero Ricci, violinist; and John Sebastian, harmonica player, are the soloists.

Four industrial organizations are jointly sponsoring a series of open-air Pop concerts in Worcester, Mass. They are being played by the Little Symphony Orchestra of Worcester, conducted by Harry Levenson, on July 6 and 20 and Aug. 3 and 17 in Institute Park.

In Dayton, Ohio, the outdoor summer concert season in Island Park was launched on June 22 with a concert by the Frigidaire Chorus, directed by William J. Kret.

Prizes Won at Lausanne By Two American Singers

LAUSANNE.—Anne McKnight, soprano, and Grace Hoffman, mezzo-soprano, won prizes in the International Competition for Opera Singers sponsored recently by the City of Lausanne. Certificates and cash awards of 500 Swiss francs each were given to the winners.



SOUTHERN RELAXATION

Resting after her recital for the Mobile (Ala.) Civic Music Association, Astrid Varnay chats with C. M. A. Rogers, president, and Rose Palmat. Standing is Herman Weigert, the husband of the Metropolitan soprano

Programs Announced For Berlin Festival

BERLIN.—The preliminary program of the Festival of Berlin, which is to run from Aug. 31 to Sept. 30, reveals that the festival will be distinguished by the appearance of several visiting organizations and artists and first performances of major works.

The list of guest opera companies includes the Hamburg State Opera, which will give Stravinsky's *The Rake's Progress* (sung in German as *Der Wüstling*), and an Italian ensemble directed by Mario Rossi in Fioravanti's *Le Cantatrici Villane*.

Among other groups going to Berlin for performances are the Bayerischer Rundfunk Orchestra, the Marcel Courad French Chamber Choir, the Sadler's Wells Ballet, the Royal Ballet of Stockholm, and the Ram Gopal Indian Ballet.

The list of works to be performed for the first time includes Hindemith's *Harmonie der Welt*, Egk's *Allegria*, and Blacher's Piano Concerto, all of which are to be played by the Berlin Philharmonic. The Berlin Civic Opera is to open the festival with the first performance of Blacher's *Herrliche Zeiten*. A list of contemporary works will be offered by the RIAS Orchestra.

Toscanini To Conduct Philharmonia in London

Arturo Toscanini has accepted an invitation to conduct the Philharmonia Orchestra in two programs in the Royal Festival Hall in London, on Sept. 29 and Oct. 1. Two Brahms symphonies will be played in each program. The 85-year-old conductor's last scheduled appearances in London, at the opening of the 1951 Festival of Britain, were cancelled because of ill health.

Mr. Toscanini will conduct the NBC Symphony in fourteen concerts next season, two more than he did this past season. The first one will be on the opening of the orchestra's series, on Nov. 1. He will conduct weekly through Nov. 29, from Jan. 3 to 31, and from March 7 to 28. The remaining eight programs, from Dec. 6 to 27 and from Feb. 7 to 28, will be led by Guido Cantelli.

The NBC Symphony's summer series began on June 7, when Laszlo Halasz was the conductor. Dates and conductors for the rest of the summer are as follows: June 14 and 21, Mr. Halasz; June 28, Samuel Antek; July 5, 12, and 19, Wilfred Pelletier; July 26 and Aug. 2, Richard Korn; and Aug. 9, 16, and 23, Massimo Freccia.

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Brandeis

(Continued from page 7)

Stanley Spector, Donald Bush, and Simon Brown.

The opening-night program began nearly three-quarters of an hour late, partly because parking problems had not yet been solved as well as they were on subsequent nights, and partly because President Sachar forgot to bring his dinner jacket and had to send back for it. By the time seven speakers—including the unfortunate Mr. Mehegan, who was choked off midway through an extensive survey of the history of jazz—had completed their "inquiry into the present state of creative arts," eleven o'clock was near at hand. The world premiere of *Trouble in Tahiti* was therefore offered to an audience that was already tired and disgruntled from hearing a great many people talk without saying much. Under these circumstances it was lucky that the score was a featherweight affair, for at that late hour on a hot summer evening the audience would have been unable to expend much concentration upon an intellectually taxing work.

As nearly as it is possible to guess, Mr. Bernstein intends his opera to be a satire upon the vacuous, repetitive, unfruitful life of a typical American suburban couple. The locale is specified by a trio of jazz vocalists who serve as a neo-Greek chorus, expressing themselves in the language of popular-song lyrics. At the outset of the opera the couple is discovered at breakfast, a far from convivial meal punctuated by constant bickering. The husband sets off for the city, where he encounters him first at his office and later at a gymnasium. Soon the wife also comes to town, to visit her psychiatrist, from whose couch she sings an aria, and then to attend a moving picture called *Trouble in Tahiti*. At noon the husband and wife, obscuring their vision with umbrellas that are surely very symbolic, literally bump into each other on the street, and painfully pretend to have luncheon engagements that will not permit them to eat together. In the evening—back in Scarsdale, or Berkeley Heights, or whichever you prefer of the half-dozen names the suburb is given in the lyrics of the opening trio—dinner is as bloodless an exercise as breakfast. The couple ends the day by faring forth to the neighborhood movie house to see the only film the suburb has to offer—*Trouble in Tahiti*.

Just what Bernstein hoped to accomplish by this glibly obvious libretto (which he wrote himself) never becomes clear. There is no character development. There is, indeed, almost no characterization at all, for the husband and the wife are hardly more than automata delivering arbitrary, cliché-ridden dialogue and soliloquies. In the course of three-quarters of an hour we are made privy to the external details of as dreary a day as two human beings could well create for themselves, but we experience little or no sympathy for them, since we have no insight into their motivations, no hint of the reasons why they behave as unentirely as they do. Nor does their story entitle us to draw any conclusions about the emptiness of suburban life generally. Bernstein has merely sketched, with the profundity of a revue skit, a cartoon of a singularly bromidic and unlovable pair, either out of his acquaintance (I hope not) or out of his imagination. Possibly we are expected to accept this story as a parable of modern marriage; again I hope not. The basic fault with the plot is that it gets nowhere at all. The basic miscalculation in the tone of the libretto lies in its failure to realize that the parroting of clichés does not automatically constitute satire.

In the music Bernstein has not held himself to the standard of workmanship of which we know him to be



Lotte Lenya and Marc Blitzstein in a display of affection in the course of a rehearsal of *The Threepenny Opera*

capable. It has neither the genuine seriousness of *The Age of Anxiety* nor the pointed wit of *Fancy Free*. As an exploitation of popular musical materials it cannot hold a candle to *On the Town*, which was a more impressive achievement because its presumptions were more modest. To be sure, the use of a jazz trio as a commenting chorus is an effective idea, but after its first song its contributions cease to be very potent musically. The wife's aria at the psychiatrist's office is watered-down Menotti; her scena describing the action of the movie is diverting, but it does not rise above the level of a night-club specialty. The prevailing jazz texture of the score—whatever subtleties Bernstein may have felt he was introducing—registers with the audience as too literal an appropriation of Broadway and barrelhouse idioms, with little of the pungent distortion and intellectual detachment that we needed to turn such materials to satiric use.

The principal virtue of *Trouble in Tahiti* is its brisk movement. On television, where it is scheduled to be produced in the fall, it may seem effective. At Brandeis the work was not outstandingly well performed or produced, although Miss Tangeman and Mr. Atkinson did as well with their unprepossessing roles as the circumscribed musical materials, the dry bones of the plot, and the limited imagination of Mr. Silverstein's stage direction permitted. As the sole musical item on the opening program of a new and pretentious festival, *Trouble in Tahiti* offered a slender reward.

THE defects of *Trouble in Tahiti* might have seemed less glaring if the festival week had not revealed the surpassing values of Weill's *The Threepenny Opera*, which is the archetype of social-satire operas in Tin Pan Alley idiom. This work, which as *Die Dreigroschenoper* took central Europe by storm 24 years ago, has never really been a success when attempts have been made to transplant it to this country. Recent concert performances and a first-class recording have called reserved attention to its vitality, however, and have suggested that the time may now be ripe to place it before a wider audience. To accomplish this end, Marc Blitzstein, whose own operas *The Cradle Will Rock* and *No for an Answer* are the most arresting examples of the translation of Weill's aesthetic into American terms, has provided a new English adaptation. It was Blitzstein's text that received its premiere in the concert performance at Brandeis University. The songs and the instrumental score were left precisely as Weill composed them.

The Blitzstein text is a glorious success, and should win a wide American audience for *The Threepenny Opera* if anything can. To make the characters more immediate,

Blitzstein has chosen a new locale—New York in the 1870s, the unbridled days of gangsterism in the unsavory neighborhood of the notorious Five Points. He has managed to give the plot and characters a spontaneous, vernacular quality, with none of the cuteness or striving for period quaintness of such a piece as the musical comedy *Up in Central Park*. All the rough-and-ready, seedy vigor of both the original Gay-Pepusch *Beggar's Opera* and Weill's cynical, post-World War I, Teutonic transmutation of it are faithfully and brutally preserved. The song lyrics border on the miraculous. Their nineteenth-century slanginess is persuasive, yet there is a touch of twentieth-century detachment in Blitzstein's use of this specialized language for punchy modern effect. Never for an instant do the rhymes sound like translations; they are all of one warp and woof, and their humor is an outgrowth of their own typically American low-life expression. Yet those who know the German original better than I do marvelled at the constant felicity of the parallels between it and Blitzstein's version. One would have to look to Oscar Hammerstein 2d's *Carmen Jones* to find an American operatic adaptation so eminently worth studying for its mastery of all the nuances of completely skillful translation.

What success *The Threepenny Opera* will have on the stage if, as is rumored, it is given a Broadway performance could not be inferred from this concert performance. Certainly it would need a different and more perceptive cast. Apart from Miss Lenya, who delivered her two songs with inflections and implications that reaffirmed her position as a great artist in the métier, nobody rose above the commonplace. It was the surest proof of the enormous strength of Weill's miraculously scored music and of Blitzstein's new text that the work carried so well at the hands of performers who were able to give it so little. Even Mr. Bernstein, at the conductor's desk, floundered conspicuously when he endeavored to keep along with Miss Lenya's incomparably flexible and idiomatic singing. He saw the work too largely in terms of the foursquare commonplaces of jazz, and missed the essential contradiction between the externals of the style and the liveliness of the inner sentiment. For despite its brash and once fashionable exterior, the Weill music contains a wellspring of sardonic romantic sentiment, by which neither Mr. Bernstein nor any of the performers except Miss Lenya was greatly touched.

THE revival of *Les Noces* on the same evening carried the audience into another, and chillier, world. This music, with its dehumanized fragments of Russian folksong, its pile-driver accents, and its black-and-white

instrumentation for four pianos and percussion, is genuinely anti-romantic. The score was extremely capably delivered by everyone concerned, and Mr. Bernstein in particular gave his most brilliant performance of the weekend. Mr. Bay's décor was on the glittery, tinselly side, and seemed ill-suited to the character of the work, regardless of whether one sees *Les Noces* primarily as a formalized abstraction or as a picture-book evocation of a Russian folk wedding. Mr. Cunningham's choreography was animated and for the most part well related to the phraseology of the score. He appeared to have no burning conviction about its stylistic content, however, for he preserved only minimal references to the wedding scene of the Diaghileff-Nijinsky version (an element of realism Stravinsky thought unnecessary, and sought to persuade Diaghileff to discard), yet failed to achieve any well-unified pattern of purely expressional modern movement.

The subjective and improvisatory character of Mr. Cunningham's choreographic invention was perhaps better suited to the *Symphonic Pour Une Homme Seul*, where nobody could possibly determine what might be a right or a wrong approach. *Musique concrète*, of which the excerpts from Schaeffer's "symphony" presented on this occasion are, we are told, wholly typical, is music that can exist only through the intervention of mechanical and electrical devices. It is a non-logical sequence of noises, musical tones, talking, shouting, and wailing, recorded on tape and performable only by a phonograph. Schaeffer takes advantage of the professional devices and tricks of the sound studio, altering pitches and timbres by rerecording bits of tape faster or slower, or backwards, and singling out whatever portions of sound (such as the vibration of a piano string after the hammer has struck, without the percussion of the stroke itself) seem useful to his inscrutable purpose. The music was played twice. The first time Mr. Cunningham danced a disjointed solo to it, and the second time a group participated. The dancing shed no light whatever on the meaning of the music, and did not always seem to be coordinated with it. The value of an art work from which logical sequence is deliberately excluded is not, at this moment, plain to me. It was plain, however, that both Schaeffer and Mr. Cunningham, in their diverse and not necessarily related ways, were quite successful in exorcising all logic. It would take more than two performances, however, to convince me that they created any sort of form whatever, or said anything more significant than the babblings of an advanced psychotic. In theory I can see the value of experimenting with spatial and non-logical concepts of music, but when I was confronted with this particular product of such speculation I was not swept onto the bandwagon.

On its last day the festival quieted down into a concert that seemed highly conventional by comparison with the previous evening's explorations, even though none of the music in it was more than nine years old. The novelty of the occasion, Ben Weber's *Two Pieces for String Orchestra* was, however, considerably more than nine years old in content and outlook. One of our leading atonalists, Weber seems to be becoming increasingly an out-and-out romanticist, and there was nothing, essentially, in these two short pieces that could not be found in the early Schönberg of the *First String Quartet* and the *Kammermusik*. It was pleasing music, however, and should have a grateful appeal to audiences generally.

Britten's *Serenade* was altogether exquisitely presented. Both Mr. Lloyd, the tenor soloist, and Mr. Stagliano, the horn soloist, delivered their difficult parts with the greatest sensitivity and complete technical reliability.

Big American Orchestras Announce 1952-3 Schedules

PLANS for the 1952-53 season have already been announced by several major orchestras.

Dimitri Mitropoulos will lead the New York Philharmonic-Symphony in performances of Howard Ferguson's Concerto for Piano and Strings, with Myra Hess as soloist, and Frank Martin's Violin Concerto, with Joseph Szigeti. The orchestra will also give the first New York performances of four concertos. Louis Krasner is to be the assisting artist in Schönberg's Violin Concerto, Edmund Kurtz in Hindemith's Cello Concerto, Pierre Fournier in Martin's Cello Concerto No. 1, and Lelia Gousseau in Rousset's Piano Concerto.

Other contemporary concertos scheduled in New York for next season are Bartók's Violin Concerto, with Arthur Grumiaux and Prokofiev's two violin concertos, No. 1 with Nathan Milstein, and No. 2 with Zino Francescatti, and the same composer's Piano Concerto No. 3, which will be played by both Friedrich Gulda and William Kapell on different subscription series.

Among other works to be presented by the Philharmonic-Symphony are Milhaud's Christophe Colomb, the second part of Strauss's Salome, and excerpts from Moussorgsky's Boris Godunoff, all in concert versions. Beethoven's Missa Solemnis and Mahler's Das Lied von der Erde and Fourth Symphony will also be heard.

Bruno Walter, George Szell, and Guido Cantelli are again listed as guest conductors.

In addition to the soloists already mentioned, Rudolf Firkušny, Clifford Curzon, Claudio Arrau, Rudolf Serkin, John Corigliano (concertmaster), and Laszlo Varga (solo cellist) will appear with the orchestra.

The Philharmonic-Symphony will increase the number of its series of young people's concerts from two to three next season. A new series of three programs is to be given in Great Neck, Roslyn, and Huntington, cities on the north shore of Long Island. The other series are given in Town Hall and Carnegie Hall.

Scheduled for performance by Eugene Ormandy and the Philadelphia Orchestra during the 1952-53 season are two new works by Ernst Krenek—Medea, a composition for mezzo-soprano and orchestra commissioned by Blanche Thebom, who will sing it, and a harp concerto, commissioned by Edna Phillips, who will play it. Mr. Ormandy will also conduct the first Philadelphia and New York performances of Virgil Thomson's Five Songs After Poems by William Blake, with Mack Harrell as soloist. Other major offerings will be Honegger's Jeanne d'Arc au Bûcher, with the Temple University Choirs, Vera Zorina as narrator, and soloists; Mahler's Resurrection Symphony, with the University of Pennsylvania Choral Society; and Brahms's Requiem.

Mr. Ormandy is to conduct most of the concerts, but Pierre Monteux, Paul Paray, and Alexander Hilsberg will appear as guest conductors. The roster of soloists includes, in addition to those already mentioned, Mr. Serkin, Mr. Kapell, Gyorgy Sandor, Mr. Francescatti, Mr. Milstein, Frances Magnes, Eleanor Steber, and Janice Moudry.

The orchestra will appear in the Philadelphia All Star Concert Series for the first time when it participates

in a concert performance of Madame Butterfly under Mr. Ormandy's direction. Leading roles will be sung by Uta Graf, Winifred Heckman, Robert Rounseville, Hugh Thompson, and Paul Franke.

The coming season in Cleveland is given added interest by the formation of the new Cleveland Orchestra Chorus. With the orchestra and Herva Nelli, Nell Rankin, Jan Pearce, and Nicola Moscona, it will present Verdi's Requiem in the two series of subscription concerts. In another pair of concerts Igor Stravinsky will conduct his own works. Leopold Stokowski is to conduct two pairs of concerts, William Steinberg and Rudolph Ringwall a pair apiece.

George Szell, conductor of the Cleveland Orchestra, will double as piano soloist in a Mozart concerto. Other piano soloists announced include Artur Schnabel, Guiomar Novaes, Clifford Curzon, Beryl Rubinstein, and Mr. Serkin. The list of violinists holds Yehudi Menuhin, Jascha Heifetz, Mr. Francescatti, Mr. Szigeti, and Josef Gingold (concertmaster). Three cellists, Leonard Rose, Mr. Fournier, and Ernst Silberman (first cellist of the orchestra), will also be presented.

In its eighteen concerts the Detroit Symphony, of which Paul Paray is conductor, will present seventeen soloists and two guest conductors. Victor de Sabata and Mr. Stokowski will each conduct one concert, as will Valter Poole, the orchestra's associate conductor. Suzanne Derian, Carol Smith, David Lloyd, and Yi-Kwei Sze are to be the soloists in a performance of Beethoven's Ninth Symphony. Victoria de los Angeles, Dorothy Maynor, and Jerome Hines will appear in other concerts. Among the soloists listed are the orchestra pianist John S. Sweeney, III, Mr. Serkin, Mr. Rubinstein, Whittemore and Lowe, Michael Rabin, and Isaac Stern. Mischa Mischakoff (concertmaster), Georges Miquelle (principal cellist), and Mischa Kottler, pianist, will appear together on Feb. 12, presumably in Beethoven's Triple Concerto.

In the twentieth and final pair of Cincinnati Symphony concerts Thor Johnson will conduct performances of Beethoven's Ninth Symphony, in which Dorothy Dow, Janice Moudry, Andrew McKinley, and James Pease will be the soloists. Among those engaged for other programs are several already named in connection with other orchestras, plus Eileen Farrell and Set Svanholm, in a concert version of Tristan and Isolde; Irmgard Seefried, Jennie Tourel, and Robert Merrill; Paul Badura-Skoda, Jorge Bolet, and Alexander Brailowsky; Luboshutz and Nemenoff, and Ballet Theatre.

The Baltimore Symphony will present a twenty-week season for the first time in its history. This will be the orchestra's first season under the direction of Massimo Freccia. Dimitri Mitropoulos is to make his first appearance as guest conductor of the orchestra in the Wednesday evening subscription series, which is being expanded to include thirteen instead of twelve concerts.

Among the works to be heard in Baltimore next season are William Schuman's choreographic poem Judith, with Martha Graham as soloist, and Verdi's Requiem. In addition to Miss Graham the announced list of

soloists includes Ania Dorfmann, Erica Morini, Ljuba Welitch, Paul Badura-Skoda, Rudolf Serkin, and Mischa Elman.

The Rochester Philharmonic will be celebrating its thirtieth anniversary next season, during which it will give fourteen concerts. Erich Leinsdorf is to conduct thirteen of them, Thor Johnson one. Mr. Leinsdorf plans to present a series of compositions inspired by the works of Shakespeare. Among the works to be offered during the season are Berlioz's Beatrice and Benedict, Elgar's Falstaff, Mendelssohn's A Midsummer Night's Dream, Richard Strauss's Macbeth, Prokofiev's Romeo and Juliet, Debussy's incidental music for King Lear, and Korngold's for Much Ado About Nothing. Irene Jordan, Lise Sorrell, Sigurd Bjoerling, and Walter Fredericks are to be soloists in Beethoven's Ninth Symphony. Lelia Gousseau, Eileen Farrell, José Echaniz, Vronsky and Babin, Tossy Spivakovsky, and Millard Taylor (concertmaster) will participate in other programs.

The Louisville Orchestra, conducted by Robert Whitney, will give the first performances of commissioned works by Carlos Chávez, Roy Harris, Peter Mennin, Tom Scott, and Lukas Foss. Vera Zorina will appear in the Foss work, and other soloists during the five-concert season will be Johana Harris, Szymon Goldberg, and Andrés Segovia. Robert Whitney is the regular conductor.

Although the Chicago Symphony had not announced its complete plans at press time, it is known that the orchestra will give a Carnegie Hall concert in March, 1953—its first in New York since 1940. The Chicago season will include 28 pairs of Thursday evening and Friday afternoon concerts and twelve Tuesday afternoon concerts. Rafael Kubelik, the regular conductor, will be assisted by George Schick, associate conductor, who will lead the orchestra for two weeks. Bruno Walter will also conduct for two weeks and Guido Cantelli and Otto Klemperer for a week each.

The San Francisco Symphony, left without a conductor by Pierre Monteux's retirement, will be led by nine guest conductors during the 1952-53 season. They are George Szell, Victor de Sabata, Enrique Jorda, Erich Leinsdorf, Alfred Wallenstein, Bruno Walter, Leopold Stokowski, Massimo Freccia, and Karl Munchinger, conductor of the Stuttgart Chamber Orchestra, making his debut in the United States.

Season Ends For Honolulu Symphony

HONOLULU.—The Honolulu Symphony closed its 1951-52 season during the week of March 16 with a pair of concerts devoted to Brahms's Fourth Symphony; Ibert's Escales; Gabrieli's In Ecclesiis, sung by the Kamehameha Chorus; and the first performance of George Barati's Tribute, composed in recognition of the Honolulu Academy of Art's 25th anniversary. Mr. Barati is the conductor of the orchestra which played six children's concerts and several Pop concerts in addition to the six pairs of subscription concerts during the past season.

Concerts and recitals have been given at the Honolulu Academy of Arts by the Little Symphony, conducted by Mr. Barati; the International Trio; Ruth Slenczynski, pianist; and Arthur Loventhal, violinist, with Boies Whitcomb, pianist.

Officers Elected By Leschetizky Association

The Leschetizky Association of America re-elected Edwine Behre president at its annual meeting in May. Also re-elected were Edwin Hughes, Benno Moiseiwitsch, and Paul Wittgenstein, vice-presidents.

Festival Faculty Resigns at Sewanee

SEWANEE, TENN.—Roy Harris and other musicians engaged to teach and perform at the third annual Cumberland Forest Music Festival, which was to be in session here from June 23 through Aug. 23, cancelled their contracts in protest over the decision of the trustees of the University of the South to deny Negro students the right of admission to that institution's school of theology. The festival was to be held under the joint sponsorship of the university and the George Peabody College for Teachers.

The musicians' letter of resignation stated that they were acting "in protection of civic and professional well-being." A university statement expressed regret over the action of the festival musicians but professed respect for their convictions and appreciation for their acknowledgment of the school's problems.

Thebom Scholarship Deadline Announced

The Blanche Thebom Scholarship Foundation has announced that applications for its next annual award must be submitted by Sept. 30. Singers between the ages of 25 and thirty who plan a professional career in music are eligible to apply for the \$1,500 award, which is given for study over a two-year period. Inquiries should be addressed to the foundation, Suite 300, 711 Fifth Avenue, New York, N. Y.

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Repertoire

(Continued from page 6)

Another problem of whose existence the reader should be warned arises in the attempt to classify new works as either "American" or "other." There are far too many expatriate musicians living and working in the United States for the solution to be anything but arbitrary. If classification were made according to country of birth, then Gian-Carlo Menotti would be listed as an Italian rather than an American composer, even though his conservatory training and his reputation were both gained here. If classification were made according to citizenship, then Igor Stravinsky and all his works would be embraced as American. Yet whatever Italianate elements are to be found in his music, Menotti is universally, and rightly, regarded as American; and whatever his legal status, Stravinsky should be regarded as an "other" rather than as an American composer.

The solution in this table has been to list as American all composers (1) who were born in the United States, (2) who have lived and made significant careers here for at least twenty years, or (3) who, failing to meet these criteria have made their impact largely or entirely in this country. There remain many borderline cases (Robert Casadesu is one); all the surveyor can do is make an arbitrary decision and hope that no one is offended.

Among indubitably standard, "other" composers there were some shifts in popularity, mostly precipitated by special circumstances. Jan. 27, 1951, was the fiftieth anniversary of Giuseppe Verdi's death, and widespread commemorative performances raised his total far above other seasons. Most of these memorials took the form of excerpts from operas—an overture or arias or both.

The presence of Sir Thomas Beecham in the United States ensured an increase in Delius performances. Seven works by Delius had 27 performances, a marked increase over previous seasons. Bruno Walter performed a comparable missionary service for Mahler, who was represented by seven works and 31 performances.

The perennial favorites continued in ascendancy. No fewer than sixty works by Mozart were performed by one or more orchestras. Other composers who were heavily represented were Bach, 46 works; Beethoven, 30; Haydn, 28; Wagner, 27; Tchaikovsky and Handel, 21 each; and Debussy, 20.

Noteworthy works that were heard for the first time in the United States but that do not appear in the tabulated lists because they are not by any standards new include Schönberg's opera Erwartung and Busoni's opera Arlecchino, both of which Dimitri Mitropoulos offered in concert form with the New York Philharmonic-Symphony. If new works are omitted from the listing, their absence may in some cases be attributable to the fact that a few orchestras do not see fit to indicate premieres in their published repertoires.

In the following list of orchestras the composers most frequently represented on the season's programs are indicated. The figure after the name of the composer indicates the number of works played during the year. In some cases two or more composers were represented on the season's programs by the same number of works; in such cases, each is listed. The figure in parentheses at the end of each entry indicates the percentage of American works in the 1951-52 repertoire.

BALTIMORE SYMPHONY, Reginald Stewart. 115 works. Beethoven, Mozart, Wagner—7; Debussy—5; Bach, Haydn, Ravel, Saint-Saëns, Johann Strauss Jr.—4. (5%)

BOSTON SYMPHONY, Charles Munch. 84 works. Beethoven—9; Mozart—

7; Bach, Debussy, Ravel, Wagner—4. (5%)

BUFFALO PHILHARMONIC, William Steinberg. 34 works. Mozart—5; Beethoven, Brahms—4; Handel, Schumann, Villa-Lobos, Wagner—2. (9%)

CHICAGO SYMPHONY, Rafael Kubelik. 100 works. Mozart—14; Bach, Beethoven—9; Brahms, Mendelssohn—4. (9%)

CINCINNATI SYMPHONY, Thor Johnson. 84 works. Mozart—6; Beethoven, Brahms—5; Bach, Haydn, Moussorgsky, Richard Strauss, Wagner—3. (10%)

CLEVELAND ORCHESTRA, George Szell. 90 works. Beethoven—8; Mozart, Richard Strauss, Tchaikovsky—6; Brahms, Dvorak, Wagner—4. (8%)

DALLAS SYMPHONY, Walter Hendl. 85 works. Beethoven—8; Mozart, Wagner—5; Brahms, Prokofiev—4. (9%)

DENVER SYMPHONY, Saul Caston. 77 works. Brahms, Tchaikovsky—12; Beethoven, Mozart, Wagner—4; Bach, Debussy, Saint-Saëns—3. (9%)

DETROIT SYMPHONY, guest conductors. 124 works. Tchaikovsky—12; Mozart—10; Beethoven—7. (4%)

DULUTH SYMPHONY, Hermann Herz. 27 works. Tchaikovsky—3; Beethoven, Handel, Richard Strauss, Wagner—2. (10%)

ERIE PHILHARMONIC, Fritz Mahler. 31 works. Beethoven, Berlioz, Richard Strauss, Tchaikovsky—2. (6%)

HOUSTON SYMPHONY, Efrem Kurtz. 77 works. Beethoven—17; Brahms—5; Mozart, Ravel, Tchaikovsky—4. (6%)

INDIANAPOLIS SYMPHONY, Fabien Sevitzky. 98 works. Beethoven—5; Tchaikovsky—4; Wagner—3. (14%)

KANSAS CITY PHILHARMONIC, Hans Schwiager. 33 works. Brahms—4; Tchaikovsky—3; Beethoven—2. (10%)

LOS ANGELES PHILHARMONIC, Alfred Wallenstein. 126 works. Beethoven—8; Wagner—6; Saint-Saëns—5. (11%)

LOUISVILLE ORCHESTRA, Robert Whitney. 25 works. Handel—2. (30%)

MINNEAPOLIS SYMPHONY, Antal Dorati. 88 works. Beethoven, Wagner—9; Tchaikovsky—6; Mozart, Ravel—4. (5%)

NBC SYMPHONY, Arturo Toscanini and others. 86 works. Beethoven—9; Wagner—8; Tchaikovsky—5. (2%)

NATIONAL SYMPHONY, Howard Mitchell. 78 works. Beethoven—12; Brahms—5; Bach, Mozart, Richard Strauss, Tchaikovsky, Villa-Lobos, Wagner—3. (11%)

NEW ORLEANS SYMPHONY, Massimo Freccia. 57 works. Beethoven—6; Mozart, Tchaikovsky, Wagner—3; Bach, Brahms, Falla, Mendelssohn, Prokofiev, Richard Strauss—2. (4%)

NEW YORK PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos. 142 works. Beethoven—13; Brahms—10; Mozart, Wagner—7. (7%)

OKLAHOMA CITY SYMPHONY, Guy Fraser Harrison. 120 works. Mozart—11; Beethoven, Tchaikovsky—6; Brahms—5. (20%)

PHILADELPHIA ORCHESTRA, Eugene Ormandy. 132 works. Mozart—11; Beethoven—10; Bach, Brahms—8. (8%)

PITTSBURGH SYMPHONY, guest conductors. 83 works. Brahms—7; Beethoven, Mozart—6; Handel, Ravel, Tchaikovsky—4. (10%)

PORTLAND SYMPHONY, James Sample. 81 works. Beethoven, Gershwin—6; Mozart, Wagner—5; Brahms, Tchaikovsky—3. (17%)

ROCHESTER PHILHARMONIC, Erich Leinsdorf. 50 works. Tchaikovsky—6; Mozart—4; Beethoven, Brahms, Debussy—3. (10%)

ST. LOUIS SYMPHONY, Vladimir Golschmann. 75 works. Beethoven—8; Brahms—6; Bach, Mozart, Ravel, Richard Strauss—4. (9%)

SAN ANTONIO SYMPHONY, Victor Alessandro. 57 works. Tchaikovsky—5; Wagner—4; Bach, Beethoven,

Mendelssohn—3. (7%)

SAN FRANCISCO SYMPHONY, Pierre Monteux. 72 works. Brahms—6; Beethoven—5; Ravel, Strauss—4. (12%)

SEATTLE SYMPHONY, guest conductors. 38 works. Verdi—5; Tchaikovsky—3; Beethoven, Brahms, Mendelssohn, Mozart, Wagner—2. (7%)

UTAH SYMPHONY, Maurice Abravanel. 56 works. Beethoven, Brahms, Handel, Mozart—4; Gershwin—3; Mendelssohn, Offenbach, Saint-Saëns—2. (12%)

Halasz and Antek Lead NBC Symphony

Laszlo Halasz, former director of the New York City Opera, conducted three broadcast concerts by the NBC Summer Symphony on June 7, 14, and 21. He chose operatic music for portions of the first and third programs, confining the second to symphonic works.

The first program contained Rossini's Overture to La Scala di Seta, Wagner's Siegfried Idyll, Prokofiev's Lieutenant Kije Suite, the Overture to Wolf-Ferrari's The Secret of Suzanne, and two intermezzi from his The Jewels of the Madonna. Mr. Halasz was at his best in the Prokofiev and the operatic pieces, making the orchestra snap and crackle as it were electrically charged.

Mr. Halasz' all-symphonic program consisted of Mozart's Symphony in G minor; Borodin's Serenade, Op. 5, No. 5; and Rimsky-Korsakoff's Capriccio Espagnole. The orchestra played with notable responsiveness and vitality. In the third program Eva Likova, New York City Opera soprano, sang two arias with great success. Her voice was warm and expressive in excerpts from Janacek's Jenufa, so seldom heard here that they amounted to novelties. Miss Likova sang with passionate communicativeness, in her native Czech tongue. Later she was heard in Somehow I Never Could Believe, from Weill's Street Scene. Mr. Halasz conducted the Polka and Fugue from Weinberger's Schwanda, the Scherzo and Fugue and Dance of the Beggars from Tarkini's The Dybbuk, and Kodaly's Hary Janos Suite—all with elasticity, firmness of beat, and fiery conviction.

Samuel Antek, conductor of the New Jersey Symphony, and a member of the violin section of the NBC Symphony, made his first appearance as conductor of the orchestra at the June 28 concert. He was warmly received by the audience and cordially abetted by his colleagues in musicianly performances. He chose Frescobaldi's Toccata; Haydn's Symphony No. 104, in D; Moussorgsky's A Night on Bald Mountain; and Ibert's Divertissement. Mr. Antek was freest in the Moussorgsky and Ibert works, for which he showed real flair, relaxing a somewhat tight disciplinary attitude that prevented the Haydn from reaching its full expressive implications.

—Q. E.

Officers Elected By Music Publishers

The Music Publishers' Association of the United States elected Leonard Feist president in its 58th annual meeting, held on June 12 and 13 at the Warwick Hotel in New York. Mr. Feist, of the Mercury Music Corporation, succeeded Joseph A. Fischer, of J. Fischer and Brothers, who, as retiring president, automatically became vice-president. Donald H. Gray, of H. W. Gray Co., Inc., was re-elected secretary, and Willard Sniffin, of Harold Flammer, Inc., was elected treasurer. Four new directors were elected: Donald F. Malin, of C. C. Birchard Co.; Kermit A. Walker, of Bourne, Inc.; Walter Heinrichsen, of C. F. Peters Corporation; and Robert Schell, of Shawnee Press, Inc.

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Paris

(Continued from page 20)

and redemption. The moving Prayer of Maria Stuart is distinguished by some of the most imaginative choral writing in contemporary literature. The Invocation of Boetius, the second movement, is a macabre scherzo. A brief respite from the pervading tension is provided by a lyrical passage of exceeding loveliness. The opening of the last movement is hair-raising; the Dies Irae is cited again, and the chorus truly sounds like the last judgment. Gradually, however, the mood changes to one of triumph, then to one of apotheosis, as the work ends pianissimo on the words "Gloria tira."

Milhaud's Les Choéphores for speaker, soloists, two choruses and orchestra, the second part of Aeschylus' Orestes in the translation of Paul Claudel, was the occasion for an ovation for the composer. From the opening bars, one felt the lion's paw—the loftiness of the plane on which this music moves in its tremendous energy, and the complete mastery with which it is written. The huge apparatus piles one overpowering effect on another, until the sheer volume of sound becomes almost too much for the ear to absorb. The style is dissonant and the harmonies difficult, yet the skill with which the score is written is such that the performers are never required to do the impossible or even the near-impossible. The Finale of Les Euménides, also from Orestes, brought the concert to a brilliant close. The two other works on the program, Casella's Paganiniana and the Suite from Falla's The Three Corners Hat, were as good as lost beside the powerful compositions of Dallapiccola and Milhaud.

The most specifically American contribution to the entire festival was Virgil Thomson's opera Four Saints in Three Acts. This thoroughly delightful work was conducted by the composer and stunningly performed by the New York cast. The orchestra, assembled in Paris, seemed to have considerable difficulty. The French audience and press on the whole failed to get the point of the Gertrude Stein text, confusing it with the sort of dadaist writing that flowed from the pens of charlatans and sensationalists in the 1920s.

THE Congress for Cultural Freedom, which sponsored Masterpieces of the Twentieth Century, is "an international organization of intellectuals of all political faiths, who are united by their opposition to totalitarian doctrine and its challenge to the freedom of the creative mind." The exposition, which also included lectures, films, and art exhibits, was organized by Nicolas Nabokov, secretary general of the Congress for Cultural Freedom and president of the Organization Committee of Masterpieces of the Twentieth Century. Funds were provided by Julius Fleischmann, partly from the Fleischmann Foundation and partly from private sources.

"Seldom, if ever," read the prospectus, "has such an ambitious attempt been made to present so broad a view of our civilization as it is expressed in the works of the free creative minds of our century. The exposition will serve as an invaluable source of inspiration for the young thinkers and creative artists of our day who will for the first time be able to assess the western world's cultural achievements during the past fifty years. At the same time, it will stand as an affirmation of our faith in our culture and as a manifestation of our undying belief that such cultural achievements are possible only in a climate of intellectual freedom."

Whether the exposition achieved these aims or not is a question that must be left open. The carrying out of so huge an undertaking almost as planned was in itself an achievement of the first magnitude. It was a unique undertaking that reached a



George Balanchine and Igor Stravinsky, co-creators of Orpheus

large international audience and provoked much controversy. Whether the American funds that made it possible should have been used for more extensive propagation of American music; whether the choice of compositions was judicious; whether the programs were too diffuse to be representative—these are questions that arose. One point, however, is clear. Despite an obvious attempt to be international and impartial in the selection of works performed, the exposition was nevertheless regarded by many Europeans as an American, and to a certain extent propagandistic, venture. Under the circumstances, one might have expected American music and American performers to be more strongly represented.

Vienna

(Continued from page 10)

The old Gesellschaft der Musikfreunde concert hall was turned into a sort of sports arena. The work is an orchestral score in which the strings and percussion are dynamically employed. He calls it Concerto Manuale because it is performed by instruments that are played with the hand, whether with bows or with drumsticks on the four drums, or with the hands alone, as in the case of the two pianos which are played without the use of pedal.

Ernst Krenek has also had to fight against the musical reaction of Vienna, although he was born there and studied with Franz Schreker. Today, Krenek is practically unknown in Austria, for he lives in the United States and few of his works have been performed in his native land in recent years. When he returned in the course of his European tour to visit the city of his birth, Vienna did not hasten to renew his acquaintance. Two provincial cities of Austria, Graz and Salzburg, put Vienna to shame. Graz produced Krenek's opera Das Leben des Orest, in which jazz music is amusingly contrasted with the solemn atmosphere of the marble temples of the Acropolis. Salzburg invited Krenek, who is not only a composer but also a gifted musical theorist, to lecture at the Mozarteum on the twelve-tone system. In a concert of the Musica Viva series Krenek conducted his Symphony Music for Solo Instruments and his new Fourth Piano Concerto. In this latter work, contrapuntal forms play a highly important role. The strongly rhythmic themes, often combined in fugato form, are worked out in all the voices. Although the music is aggressive it is always clear and disciplined. The balance between piano and orchestra is also excellent. Miriam Molin, a pianist from the United States, played the solo part with ease and eloquence.

Otherwise Vienna's concert life ran its accustomed path. There was not much excitement or novelty. The most interesting new work which has been played recently is the Variations on a Theme of Haydn, Op. 17, by Hans Erich Apostel, who is now fifty years old. A pupil of Schönberg

and a friend of Alban Berg, Apostel remains true to his early ideas of idealistic radicalism. The variations reveal a genuine skill, imagination, and constructive power. The theme is that of the slow movement of the Drum Roll Symphony. The large orchestra is treated in chamber-music style, with notable refinement and originality of timbre. This combination of an impressionistic and tremulous refinement with stern logic resulted in something quite new and exciting. Josef Keilberth conducted the work in sturdy, competent fashion.

Hans Hadamowsky, an oboist in the Vienna Philharmonic, introduced himself as a composer with a dance suite for five concertant winds with orchestra. It is an entertaining and melodic work. Hans Knappertsbusch conducted the piece with that informal ease that has made him especially beloved by the public.

The seventieth birthday of Josef Marx was a festive occasion for the Viennese public. At a festival concert, the Minister of Public Instruction made the leading address. The composer was overwhelmed with applause, especially when he sat at the piano and accompanied Ljuba Welitch in some of his best-loved songs.

Quite apart from modern music with its problems and spiritual quest, the present Vienna Opera director, Franz Salmhofer, continues to compose works in a fresh and natural spirit within traditional bounds—operas, stage music, orchestral pieces, songs, and ballets. His operas Dame im Traum and Ivan Tarassenko have been performed at the Staatsoper. A new song cycle, Heiteres Herbarium, won a decided success when it was sung by Julius Patzak in a concert at the Staatsoper.

San Francisco Music Season Ends

SAN FRANCISCO—Late season events included such uncommon things as a Folk Dance Concert by Madelyne Greene's Festival Workshop, in the Marine's Memorial Theatre, and a wholly contemporary chamber-music program played by the California String Quartet under Composers' Forum sponsorship, in the Museum of Art. The new quartets were Alfred Carlson's String Quartet No. 1 (1949), a highly dissonant work that got nowhere in spite of occasional lyricism and an interesting pizzicato variation; Paul Turok's Seven Variations on a Theme by Schönberg (1950), which had some nice duo writing for viola and cello; Jack Holloway's amusing Three Pieces and Postlude (1952), which proved amusing musical chitchat; and Edward Cone's String Quartet No. 2, which carried the most conviction of any.

Howard Wells came up from Pasadena to give a debut piano recital in the Marines' Memorial Theater. He played with great technical clarity, fine shading, emotional warmth, and musicianship.

—MARJORY M. FISHER

Patrice Munsel Marries Robert Schuler

MANHASSET, N. Y.—Patrice Munsel, soprano of the Metropolitan Opera Company, and Robert Schuler, television production director, were married here in St. Mary's Roman Catholic Church on June 10. The bride was given in marriage by her father, Dr. Audley J. Munsel, of Spokane, Wash., and her attendants included Betty Caulfield, actress, and Anne Bollinger, soprano of the Metropolitan Opera Company.

On June 11 the couple sailed for Europe on the Queen Mary. They will remain abroad for five months, during which time Miss Munsel is scheduled to play in a motion picture based on the life of Nellie Melba.

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Boston Pops Concerts Move Outdoors to Esplanade

By CYRUS DURGIN

MUSIC in Boston during May and June centered around Arthur Fiedler and two orchestras. The first of these orchestras, which on opening night Mr. Fiedler termed "my nine-hour-old baby," since that was the total rehearsing time they had, replaced the Boston Symphony men for the first month of Boston Pops concerts.

While the Boston Symphony was still on the high seas, Paris bound, Mr. Fiedler and eighty players culled from the best available talent in Boston and other American cities, opened the 67th Pops season in Symphony Hall. This inaugural followed a familiar pattern—Liszt's E flat Piano Concerto, with Eugene List giving a fine account; Enesco's First Roumanian Rhapsody; the Pineapple Poll Suite, arranged by Charles Mackerras from tunes by Sir Arthur Sullivan; and Leroy Anderson's humorous new exploration of all possible pizzicato effects: Plink, Plank, Plunk.

The newly-assembled orchestra presented one program weekly, Thursday through Sunday nights. Pianist Jesús María Sanromá, in other years official pianist of the Boston Symphony, was the soloist on May 8, and gave a characteristically solid performance of Mendelssohn's G minor Concerto. That same evening Oscar Hammerstein 2nd and Richard Rodgers, in town for academic festivities at Boston University, visited Symphony Hall and heard a medley from their current Broadway hit, *The King and I*.

The regular Pops personnel of Boston Symphony men returned to Symphony Hall on June 4 and played there each weekday evening through June 28. On June 29, Mr. Fiedler and the orchestra attempted to begin the 24th season of free, open-air Esplanade Concerts, in the handsome Hatch Memorial Shell. They had not gone 25 minutes—or through the grand march from the second act of Wagner's *Tannhäuser* and the first two movements of Beethoven's Fifth Symphony—before rain forced cancellation of the remainder of the program. Nonetheless, despite weather which had been threatening an hour or two before concert time, a crowd estimated at more than 2,000 had assembled on the lawn.

The second season of musical events at Castle Hill, the Crane Estate in Ipswich on the North Shore, began on June 27 with a novel evening of two operas. These operas were Monteverdi's *The Combat of Tancrède* and Gluck's *Le Cadi Dupe*, the latter presented in a saucy, gay English translation as *The Passionate Pasha*.

These operas were performed in the new open-air theatre stage, a memorial to composer John Alden Carpenter, who used to be a summer resident nearby, in the Italian garden of the Crane estate. Monteverdi's tender and profoundly moving work was presented with the Narrator placed behind a lectern on stage, while the combat was done in pantomime by Joan Fitz-Maurice and Marvin Gordon. The roles of Tancrède and Clorinda, sung from the orchestra pit, were capably handled by Orville White and Rose Marie Jun. But the finest performance of the whole evening was the beautifully

styled singing of Joseph Mordino as the Narrator.

Gluck's work, which in its arrangement for clarinet, strings and piano doubtless underwent some alterations from the original, is a nonsensical singspiel, originally produced in 1751 to amuse the Hapsburg court at Schonbrunn. It concerns the successful attempt of a beautiful woman of Bagdad to escape marriage to a fat pasha who has tired of his good wife and the beautiful woman's further success in marrying the poet-tent-maker she really loves.

The leading roles were dealt with very nicely by Miss Jun, Mr. White, and Iris Friebrock. Arnold U. Gamson was the able conductor of both operas. The series is under the direction of Samuel L. M. Barlow, who is a summer resident at East Gloucester.

Although he labored under the difficulty of a bad cold, Robert Rounseville gave a rewarding song recital at Jordan Hall April 30. The tenor's appearance was sponsored by the alumni association of Tufts College, Mr. Rounseville's alma mater, in aid of the Leo Rich Lewis Scholarship Fund. There were pieces by Donaudy, Purcell, Arne, Schubert, Brahms, and others.

On June 14, Frederick Jagel, for many years a mainstay of the Metropolitan, was soloist in the New England Conservatory of Music's annual Pops evening in Symphony Hall. With Malcolm Holmes conducting, Mr. Jagel sang arias from *Faust* and *Tosca*, and John Moriarty, a graduate this spring, played the first movement of Beethoven's Third Piano Concerto.

—CYRUS DURGIN

Two Opera Groups In Greenwich Village

Two small opera companies of the species charitably described in legitimate-theatre circles as "off-Broadway" took over Greenwich Village quarters on July 1 for seasons they hope will last through the summer. Punch Opera, whose indebtedness to the moribund Lemonade Opera extends even to the custom of selling a fruit drink during the intermission, undertook the first New York production of Vaughan Williams' folk-song opera *Hugh the Drover*, in the basement auditorium of the Metropolitan-Duane Methodist Church. The American Lyric Theatre, in the Provincetown Playhouse, started off a repertory schedule with a triple bill containing Menotti's *The Old Maid* and the Thief, Weill's *Down in the Valley*, and a sophomore, not to say freshman, original playlet, *The Beautiful Mariposa*, by Edward Lawrence. In subsequent performances the bill was varied by the substitution of Debussy's *L'Enfant Prodigue* and another Lawrence dramalet, *The Adventure of Eddie Greshaw* or *The Ugly Duckling*, for one or another of the items in the opening-night list.

At Punch Opera, *Hugh the Drover* was entrusted to Rex Wilder, conductor; Nelson Sykes, stage director; and a cast whose chief members were Martha Moore, June Gallaher, John Miller, and Gordon Myers. In front of passable but hardly distinguished little settings by Joseph Braswell, the events of the two-act opera passed in singularly stiff and lifeless array. Although some of the per-

formers knocked themselves out to seem animated, Mr. Sykes' direction aided them scarcely a whit in achieving credible characterizations or in deploying themselves to good visual effect on the stage. Although the score has many beautiful moments, it runs excessively to choral elaborations of English folk tunes, and the absence of a chorus (a handful of minor principals undertook, rather crudely, to set forth the polyphonies) was the most serious lack in the production. Mr. Wilder conducted with the best of intentions, but none of his principals except Mr. Myers, as John the Butcher, seemed professionally adequate to the task of making so local, not to say insular, a work palatable and interesting to an American audience.

The productions of the American Lyric Theatre (was not this same name used by a more ambitious enterprise on Broadway a decade or more ago?) were far better conceived and co-ordinated dramatically. The Old

Maid and the Thief—in which the singers were Harriet Franklin, Manya Kanty, Nita Reiter, and John Anderson—was forced into overplaying and vulgarity by its stage director, Lisa Marshall; but *Down in the Valley* was handsomely, tastefully, and sympathetically set forth, under the expert direction of Tony Randall, by an acceptable cast—Eva Marie Saint, an appealing, if almost voiceless, Jennie Parsons; Mr. Anderson, in all regards the best Brack Weaver I have chanced to see; John Neher, a resonant-voiced Leader; Arih Johnson, as Thomas Bouché; and Pernell Roberts, as Jennie's Father. This production of *Down in the Valley* was smooth and intelligent enough to warrant comparison with that of Lemonade Opera, and will give a just representation of the values of the work to the few remaining people who have not seen it. The musical director of the American Lyric Theatre, who kept modestly out of sight, is Robert Lenn.

—CECIL SMITH

Obituaries

EMMA EAMES

Emma Eames, 86, American soprano and a member of the Metropolitan Opera Company from 1891 to 1909, died in New York on June 13. She was born on Aug. 13, 1865, in Shanghai where her father, a lawyer from New England, was in business. At the age of five she was sent to live with her grandmother in Portland, Me. In 1882, the potentialities of the seventeen-year-old girl's voice were recognized, and she went to Boston to study singing with Clara Munger. While there she made her first operatic appearance as Marguerite in the garden scene from *Faust* with pupils of B. J. Lang. On the advice of Wilhelm Gericke, Mrs. Eames took her daughter to Paris in 1886. After two years of study with Mathilde Marchesi, the young soprano made her debut at the Paris Opéra as Juliette, on March 13, 1889. Her success was immediate.

On April 7, 1891, she was heard for the first time at Covent Garden, in London, in the role of Marguerite. She was then engaged by the Metropolitan Opera Company and made her New York debut on Dec. 14 of the same year, as Juliette.

Save for an absence during the 1895-96 season, Miss Eames remained with the Metropolitan until her retirement from it in 1909. In the 1911-12 season she returned to the operatic stage for two performances with the Boston Opera Company.

During her career she appeared in a wide variety of roles, including Micaela, Elsa, Mistress Ford, Desdemona, Tosca, Sieglinde, Donna Elvira, and Donna Anna.

In 1891, Miss Eames was married to the American painter Julian Story. They were divorced in 1907, and in 1911 she was married to Emilio de Gogorza, baritone, with whom she made several tours in joint recitals. They separated several years before his death, in New York in 1949.

She is survived by a brother, Hamilton Eames.

Miss Eames' career brought her many honors, including her designation as an officer of the French Academy of Music. She was also the recipient of the English Jubilee Medal, which was bestowed upon her when she appeared at the celebration for Queen Victoria.

In the 1930s, Miss Eames condemned the lack of technique of opera singers of those years, stating that they came to their profession unprepared. She also criticized Giulio Gatti-Casazza, general manager of the Metropolitan Opera for many years, whom she contrasted with her ideal of an opera impresario, Maurice Grau.



English

Lawrence E. Bernhardt

LAWRENCE E. BERNHARDT

Lawrence E. Bernhardt, 56, vice-president of Community Concerts, a division of Columbia Artists Management died in Evanston, Ill., on June 14. He was born in Wausau, Wis., and became organist of St. John's Episcopal Church there at the age of eleven. Later Mr. Bernhardt studied at the New England Conservatory of Music, after which he taught piano and organ in Wausau, Milwaukee, and New York until 1943, when he started working for Community Concerts. He organized concert associations in many eastern cities and became Eastern Manager of the organization. Last January Mr. Bernhardt moved to Evanston when he was made vice-president in the Community Concert office in Chicago.

He is survived by his wife, the former Marion Brooks, a son, and a twin brother.

HARDESTY JOHNSON

Hardesty Johnson, 53, tenor and teacher of singing, died in New York on April 23. Born in Boston, he studied music privately, his principal voice teacher being Oscar Seagle. He also studied with Jean de Reszke and Blanche Blackman. He appeared extensively in oratorio performances with leading orchestras and choruses, as well as with opera companies and in recital. For the past eleven years he was on the faculty of the Juilliard School of Music. He also taught at the Zoellner Conservatory, in Los Angeles; the University of Southern California in Los Angeles; and the Minneapolis College of Music. He is survived by his wife, the former Beverly Peck; his mother; and two sisters.

Three Groups Make Known Plans For New York Season

THREE organizations that annually sponsor concert series in Town Hall—the New Friends of Music, the Little Orchestra Society, and the Bach Aria Group—have outlined their plans for the 1952-53 season.

The New Friends of Music will devote its sixteen programs—the first will be on Nov. 2—to music by Mozart, seventeenth- and eighteenth-century Italian composers, Igor Stravinsky, Paul Hindemith, and Darius Milhaud. The three contemporary composers are expected to take part in the series. Mr. Milhaud will conduct his *Cantate de l'Enfant et de la Mère*, with his wife, Madeleine, participating as reciter. Mr. Hindemith will be viola soloist in his *Der Schwanendreher*. Stravinsky will be represented by a new work and by his *L'Histoire du Soldat*, which will be presented in co-operation with the Juilliard School of Music.

Among unusual older works to be presented are Monteverdi's *L'Incoronazione di Poppea*, which is to be staged and sung by the Robert Shaw Chorale; the first New York performance of Rousseau's *Le Devin du Village*; and the first American performance of Purcell's *Witch of Endor*.

As part of the series, three European string ensembles will make their New York debut—the Boyd Neel Orchestra, the Amadeus Quartet, and the Società Scarlatti di Napoli. Other artists and ensembles who will appear include the Budapest Quartet; Hungarian Quartet; Juilliard String Quartet; Albeneri Trio; Saldenberg Little Symphony; Hortense Monath, Nikita Magaloff, and Mieczyslaw Horszowski, pianists; Appleton and Field, duo-pianists; Joseph Sziget, violinist; Jennie Tourel, mezzo-soprano; and William Warfield, baritone.

The first New York performance of Mozart's *La Clemenza di Tito* will occupy the first program, on Oct. 13, of the series to be given by the Little Orchestra Society, conducted by Thomas Scherman. Blanche Thebom will sing a leading role in the Mozart opera. On Feb. 9, 1953, Beethoven's oratorio *Christ on the Mount of Olives* and Milhaud's *Sabbath Morning Service* will be sung by the Hufstader Singers. Paul Tortelier, French cellist, will make his American debut with the orchestra on Nov. 24, and Clara Haskil, Swiss pianist, will make her first New York appearance with orchestra on Jan. 5. Other soloists scheduled to appear with the ensemble are Rudolf Serkin, pianist; Isaac Stern and William Kroll, violinists; and Winifred Cecil, soprano.

In addition to its eight regular concerts in Town Hall, the orchestra will give Weber's *Euryanthe* in concert form, with Eileen Farrell in the title role, on April 7. Berlioz' *L'Enfance du Christ*, given by the society last season, will be repeated next season on Dec. 15 in Carnegie Hall.

The Bach Aria Group will present three Wednesday evening programs, on Dec. 10, Jan. 7, and Feb. 18. Seven Bach cantatas will be sung complete; arias and duets from other cantatas will complete the programs. William H. Scheide is the director of the series, in which the vocal soloists will be Eileen Farrell, soprano; Carol Smith, contralto; Jan Pearce, tenor; and Norman Farrow, bass-baritone. The instrumental soloists will, as before, be Robert Bloom, oboist; Ber-

nard Greenhouse, cellist; Erich Itor Kahn, pianist; Maurice Wilk, violinist; and Julius Baker, flutist. A chorus and orchestra under the direction of Frank Brieff will participate in each concert.

A new series of chamber-music concerts will be presented during the fall and winter by the newly-formed Baroque Quartet, which includes Sylvia Marlowe, harpsichordist; Bernard Greenhouse, cellist; Samuel Baron, flutist; and Harry Schulman, oboist. Miss Marlowe is musical director. At least four concerts are scheduled, with old and new works sharing the programs.

Another new ensemble, the National G. I. Symphony, conducted by Yasha Fishberg and sponsored by the National G. I. Symphony Orchestra Guild, Inc., will make its bow next fall. The guild was formed two years ago under the auspices of the New York Musical Institute Foundation.

The annual major concert series presented by the Brooklyn Institute of Arts and Sciences in the Brooklyn Academy of Music will offer next season Vladimir Horowitz, Nov. 11; Jan Pearce, Nov. 25; Erica Morini, Dec. 9; the Società Scarlatti di Napoli, Jan. 13; Isaac Stern, Jan. 27; Armand Basile, pianist, winner of the institute's 1952 American Artist Award, Feb. 10; Helen Traubel, Feb. 24; Artur Schnabel, March 10; and a ballet company, March 24.

Giesecking, Gigli, And Klemperer Are Heard in Montreal

MONTREAL.—The current season has recently been distinguished by the appearance of three significant European artists—Walter Giesecking, Beniamino Gigli, and Otto Klemperer—and the Metropolitan Opera Company. Mr. Giesecking returned, after an absence of more than fifteen years, to give, on June 5, his first North American recital since before World War II. It was followed by a second on June 12. On both occasions the audiences, which overflowed onto the stage of Plateau Hall, gave the pianist an enthusiastic reception, and at the end of the second recital the applause lasted for twenty minutes.

The first program consisted of Mozart's *Sonata in A major*, K. 331; Beethoven's *Sonata in A flat*, Op. 110; Schubert's *Impromptu in A flat*, Op. 94, No. 3; Mendelssohn's *Rondo Capriccioso*; Debussy's *Suite Bergamasque*; and Ondine, from Ravel's *de la Nuit*. The second was devoted to four Beethoven sonatas—the *Pathétique*, the *Moonlight*, the *Waldstein*, and the *Appassionata*.

Now a man of 56, Mr. Giesecking exhibited a technique that was nothing short of sensational, and the famous Giesecking "toucher" remained as exceptional as ever. His interpretations were highly intellectual, but that did not keep him from revealing the human qualities of the music of such opposite composers as Beethoven and Debussy. His playing of Beethoven left one with the conviction that he is the foremost living interpreter of that composer's works, and his perform-

ances of the Debussy and Ravel pieces showed him as undisputed master of the composers with which his name has been connected almost as a legend.

Mr. Gigli opened a Canadian tour at the St. Denis Theatre on June 13, also to a capacity audience. There was a second recital on June 20 and a third on July 4. The tenor was still in possession of an extremely rich and powerful voice. Accompanied at the piano by Enrico Sivieri, he offered programs of operatic arias and familiar songs.

On April 22 and 23 and May 13 and 14, Mr. Klemperer conducted the last two pairs of concerts given by the orchestra of Les Concerts Symphoniques. He had to remain seated during the concerts as a result of the accident he suffered last October. His programs were made up of standard works by Mozart, Beethoven, Mendelssohn, Schumann, Brahms, and Richard Strauss.

On May 30 and 31 the Metropolitan Opera Company gave performances here for the first time since 1911. *Aida*, *La Traviata*, and *Carmen* were given at the Forum, an arena ordinarily used for hockey games, where, after the erection of an adequate stage, there was space for an audience of 7,000. The first two operas were sold-out days in advance, and *Carmen* drew a near-capacity audience.

Elena Nikolaidi made her first Montreal appearance on May 21 in the final concert of the Musical Arts series at Plateau Hall. On June 19 the boy conductor Ferruccio Burco appeared before a small audience at the Forum to lead an orchestra composed of local musicians in a program of four overtures and Beethoven's Fifth Symphony.

—GILLES POTVIN

New Players Engaged by Orchestras

First-chair players have been engaged by six orchestras, following auditions arranged by Musical Talent Placements, Inc. Theodore Salzman, cellist; Arthur Krilov, oboist; and Janet Remington, harpist, are to fill solo positions in the Pittsburgh Symphony; Samuel Baron is to be first flutist of the Minneapolis Symphony; Anatole Wilson will be solo trumpeter with the Buffalo Philharmonic; and Lawrence Thorstenberg will be solo oboist with the Dallas Symphony.

The San Antonio Symphony will have Eric Rosenblith as concertmaster next season, with Robert Sayre as solo cellist and Arnold Fromme as solo trombonist. Alvin Warshaw accepted a position as solo cellist with the Halifax Symphonette.

These positions were included in a total of forty filled by ten orchestras.

Tenor Memorialized By Gift to Public Library

Members of the cast of the Metropolitan Opera Company's tour production of *Fledermaus* recently presented fifty albums of recordings to the 58th Street Music Library in memory of Donald Dame, who died two weeks before the end of the tour last season. The tenor's widow gave the library more than 100 scores of operas, oratorios, and songs from his library. During July an exhibition of photographs of Mr. Dame in his various operatic roles is on view at the Music Library.

Henri Elkan Leaves Elkan-Vogel

PHILADELPHIA.—Henri Elkan, president of the Elkan-Vogel Music Publishing Company since he founded it in 1926, has severed his connection with the company and resigned his conducting posts here to take up other musical activities.

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EDUCATION in NEW YORK

The National Federation of Music Clubs will hold its twentieth biennial Young Artists Auditions in the spring of 1953. An impressive array of awards is offered winners in four classifications—voice, piano, violin, and string quartet. In addition to the traditional Music Clubs prizes—an option of \$1,000 in cash or a Town Hall debut recital in New York for the winner in each classification—a managerial contract for at least one of the winners is offered by the National Concert and Artist Corporation. At least one winner from the first three categories will be given an appearance with orchestra over the NBC network, and the voice winner is guaranteed an audition with Rudolf Bing for the Metropolitan Opera company. This audition may lead to three additional awards; a scholarship for a six-weeks opera course presented by the Kathryn Turney Long Fund; an appearance on the Metropolitan Auditions of the Air; and an apprentice contract with the Metropolitan Opera Company. Age limits for pianists and violinists are twenty to thirty years; for string quartet members, twenty to 35 years; and for singers, 23 to 35 years. Detailed information may be obtained from Mrs. R. E. Wendland, National Chairman, 1204 North Third Street, Temple, Tex.; from the organization's headquarters at 445 West 23rd Street, New York 11, N. Y.; or from district and state contest chairmen.

The Manhattan School of Music has appointed Jonel Perlea conductor of its orchestra for the coming academic year. Hugh Ross, head of the school's choral department, has been named co-conductor. A few orchestral scholarships are available for next season. Inquiries about them should be sent to the school at 238 East 105th Street, New York, N. Y.

The Juilliard School of Music's alumni association is offering a one-year scholarship for study at the Juilliard School to a child of one of its members. An applicant, to be eligible, must not have studied there before and must not be more than 22 years old. Detailed information may be obtained from the association at 120 Claremont Avenue, New York 27, N. Y.

The New York College of Music held its 74th annual commencement at Town Hall on June 19. Following a student musical program that included Mendelssohn's *The First Walpurgis Night* and excerpts from concerted works by Mozart, Beethoven, Bruch, and Lalo, 21 diplomas and 56 awards and prizes were presented by Arved Kurtz, director of the school. Honorary degrees of Doctor of Music were conferred upon Grace Spofford, Herman Neuman, and George Gartlan.

The American Theatre Wing has announced that, beginning with the fall term, it will offer a new series of three ten-week courses designed to prepare non-professional musicians, dancers, and actors for professional work. The Planned Professional Training Program, as it is to be known, will consist chiefly of required subjects, but students will be able to elect a few classes of their own choosing. Students may enter in the fall, winter, spring, or summer terms, but they will be required to enroll for the full thirty-week program. Applications may be obtained by writing to the Secretary, American Theatre Wing Professional Training Program, 351 West 48th Street, New York 36, N. Y.

Columbia University will offer three new ensemble classes in its school of general studies next September. A string ensemble course is to be given by Nicolai Berezowsky, who will also teach violin and viola for the university. Robert Bloom, oboist,

will teach a woodwind ensemble class, and John Barrows, horn player, will direct a brass ensemble class. The three classes will co-operate with the Columbia University Chamber Orchestra, conducted by Emanuel Balaban, in the planning and preparation of its concerts.

The Kosciuszko Foundation recently gave one of its 1952 \$1,000 Chopin Scholarship Awards to Van Cliburn, pianist. George Leon Katz received honorable mention in the same competition, a national one open to pianists between the ages of 15 and 21. No winner was named in the parallel composition contest, although eight works were under consideration in the finals. The judges for the piano contest were Isabelle Vengerova, Constance Keene, Igor Buketoff, and Abram Chasins. Composition judges were Wallingford Riegger, Tadeusz Kasern, Otto Luening, Gustave Reese, and Howard Hanson, chairman of the foundation's Chopin Scholarship Awards.

Brooklyn College presented its chorus, orchestra, and brass ensemble in a joint concert on May 29. Rex Wilder, director of the chorus, led it and the orchestra in performances of *Elegischer Gesang* and *Fauré's Pavane*; Sterling Hunkins conducted Mozart's *Eine Kleine Nachtmusik*, Holst's *Choral Hymns* from the *Rig Veda*, and Beethoven's *Romanze* in F major, in which Melvin Waldman was the violin soloist; and Ernest McClain conducted the brass ensemble in McKay's *Sextet* in A major.

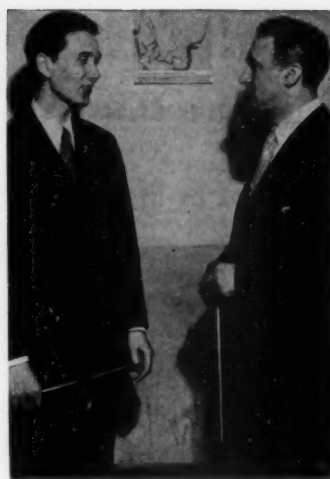
The La Forge-Berumen Studio was the scene, on June 15, of a reunion of present and former piano pupils of Ernesto Berumen. Erin Ballard, William Schoonmaker, Robbie Masterson, and Tom and Edward Mullady participated in the musical program. Frank La Forge recently accompanied his pupils Rosa Canario Savoia, soprano, and Ruth Greenwood, contralto, in selections from *Aida* on a WNYC broadcast. On May 12 Mr. La Forge took part in a WNYC program devoted to a consideration of Ernestine Schumann-Heink. He toured the South as accompanist for Lily Pons in April and May.

Rose Raymond played a piano recital in Columbus, Ga., on May 5 while she was in Georgia to judge the National Guild of Piano Teachers' auditions. She was recently re-elected president of the Associated Music Teachers' League for the seventh time. In April Miss Raymond gave a course for teachers in Albany, N. Y., and in February and April she played in the Composers' Group concerts broadcast over WEVD.

Ethel Glenn Hier presented her advanced ensemble class in a program of piano duets and quartets on May 20. On June 13 her younger pupils were heard in a recital and a musical playlet about Mozart's boyhood. The programs were given in Roselle and Roselle Park, N. J.

OTHER CENTERS

The Cleveland Institute of Music held commencement exercises on June 12, at which time the major address was given by George Szell, conductor of the Cleveland Orchestra. The musical portion of the program was given by the school's choral ensemble, directed by Reuben Caplin, and its string orchestra, conducted by Marcel Dick. Mrs. George P. Bickford, retiring president of the board of trustees, presented eight Bachelor of Music degrees and six Master of Music degrees. On May 8 and 10 Beryl Rubinstein, director of the school, conducted performances of his new cantata, *The Pied Piper* of Hamelin.



GUEST FROM NIPPON

Akao Watanabe, conductor of the Tokyo Philharmonic, with Julius Grossman, chairman of the music department of the High School of Performing Arts in New York

Northwestern University has announced that the Fine Arts Quartet of the American Broadcasting Company will be its quartet in residence during the coming academic year. The members of the ensemble—Leonard Sorkin and Joseph Stepansky, violinist; Sheppard Lehnhoff, violist; and George Sopkin, cellist—will give weekly lecture-demonstrations of chamber music and will include a full discussion and performance of at least one string quartet in each session. The quartet is also scheduled to present a series of six public concerts at popular prices in Cahn Auditorium.

The Cincinnati Conservatory of Music has selected William S. Naylor, head of its theory department for the past four years, to succeed Luther A. Richman as director of the school and dean of the faculty. Mr. Richman resigned to organize and become dean of the college of fine arts at Montana State University.

The Chicago Musical College has engaged John T. Wolmut to direct its opera workshop, beginning next fall. Mr. Wolmut, who received his musical education in Vienna, was director of the opera department of the Curtis Institute of Music for ten years and has filled engagements as stage director for the New York City Center, the Columbia University opera workshop, and the Philadelphia Chamber Opera Company.

The American Conservatory of Music, also in Chicago, presented its opera workshop in scenes from Mozart's *Così fan tutte*, Puccini's *La Bohème*, and Menotti's *The Consul* on June 4. All were given in English, and all were under the direction of Max Sinzheimer. On May 22 and 23 the chamber-opera workshop, directed by Barre Hill, gave Charles Garland's *If Men Played Cards As Women Do*, Menotti's *The Medium*, and a concert version of a scene from Verdi's *Falstaff*.

The Berkley Summer Music School, North Bridgton, Me., is holding its second annual session from July 14 to Aug. 23. New this year is a division for visiting adult chamber-music players. A series of Thursday night concerts is to be given by faculty members and guests in Bridgton Academy Chapel, and several informal programs will be given there on Wednesday afternoons by students and faculty members. Harold Berkley is director of the school.

The Tokyo Conservatory of Music was benefited recently when A. Thomas Talbert gave a recital at Hibiya Hall in the Japanese capital. Proceeds from the event were set aside to establish a Talbert Scholarship Fund at the school. Mr. Talbert is to give two more recitals in Tokyo,

make a concert tour of Hokkaido (the northern-most island of Japan), and play a series of weekly broadcast recitals over the Far East Network, before returning to the United States late this summer.

The University of Wisconsin's first Elsa A. Sawyer Memorial Scholarship was given to Laverne Wagner, of Bellevue, Iowa, a graduate of Loras College and Oberlin Conservatory. Mr. Wagner will use the \$1,050 award to study music history at the university. The Sawyer scholarships were established in 1951 by the will of Harriet Sawyer, Washington, D. C., to honor the memory of her sister, Elsa Sawyer, a former high-school teacher and personnel examiner in Wisconsin.

The University of Tulsa has appointed Stefan Bardas artist in residence, beginning with the fall term. Mr. Bardas has been professor of piano at Northwestern University since 1944.

The Fontainebleau School of Music awarded its two 1952 scholarships to Rawn Spearman, tenor, and Norman Farrow, bass-baritone. Mr. Spearman received the Ville de Fontainebleau award, given by the citizens of the French city, and Mr. Farrow was given the Francis Rogers Memorial Scholarship.

The Frank Huntington Beebe Fund for Musicians has given awards for study abroad to Jacqueline Bazinet, Alice Farnsworth, and Rawn Spearman. Each award provides for one year of training. Miss Bazinet and Miss Farnsworth will study singing and vocal interpretation, and Mr. Spearman will study French vocal repertoire.

The 1952 Thor Johnson National Brass Composition Awards were won by Earl Kindars, Paul Shahan, and Howard Beyer. Mr. Kindars, who received first prize, is a student at Northwestern University; Mr. Shahan, winner of the second prize, studies at George Peabody College for Teachers; and Mr. Beyer, the third-place winner, is from the American Conservatory of Music. All three were given cash awards by Mr. Johnson, and their works were guaranteed publication by Robert D. King, editor and publisher of Music for Brass. The judges were Gardner Read, Robert Whitney, and Leon Stein.

The John E. Kimber Award of \$2,000 and a gold medal has been won by Roy V. Bogas, pianist, of San Francisco, Calif. The award, which was created recently by Mr. Kimber to assist young musicians in the furtherance of their careers, is administered by the San Francisco Foundation. Mr. Bogas, the 1948 winner of the National Federation of Music Clubs' Stillman Kelley Junior Scholarship, is 18 years old and a student at Stanford University.

Roosevelt College, in Chicago, presented its opera workshop in performances of Menotti's *The Telephone* and Ibert's *Angelique* on June 10 and 12. The productions were staged by Eva Boehm and conducted by Erwin Jospe. Ezra Rachlin's new English translation was used in the Ibert work.

Contralto Receives \$25,000 Training Award

BLOOMINGTON, IND.—Lillian Miskavich, nineteen-year-old contralto of music, has received the Minna Kaufman Ruud Foundation Award for special voice training. Valued at approximately \$25,000, the award provides for living expenses in New York, tuition for training in voice and piano, an allowance, a weekly ticket to Metropolitan Opera performances, training in the Metropolitan's school, ultimate study in Europe, and funds for a debut on the operatic stage. The award was created by Edward Ruud, manufacturer of gas water heaters.

RECORDS

Three Victor Operas Now Transferred to LP

Digging into its Treasury of Immortal Performances, RCA Victor has re-released on LP Mozart's Don Giovanni and the Magic Flute and Puccini's Tosca. All stand the transfer well.

The Don Giovanni recording was made at Glyndebourne before the war, with Fritz Busch conducting a strong, sensitively Mozartean performance. John Brownlee sings with good style, if already a little drily, in the title role, with Ina Souez a knowing, flexible, sometime edgy-voiced Donna Anna and Luise Helletsgruber a really wonderful Donna Elvira. Salvatore Baccaloni is his familiar self as Leporello, and Koloman von Pataky is smooth and confident as Don Ottavio. Roy Henderson is Masetto, and Audrey Mildmay is Zerlina. The sound is adequately good, and its fine ensemble makes this still a worthwhile album.

The Magic Flute is given a performance that is as good as it is likely to get for some time. Sir Thomas Beecham, with whose Mozart views it is possible to disagree, conducts the Berlin Philharmonic superbly well, and the cast reads like a pre-war Who's Who of German singers—Tiana Lemnitz as Pamina, Helge Roswänge as Tamino, Erna Berger as the Queen of the Night, Gerhard Hüsch as Papageno, Wilhelm Strienz as Sarastro, and so on. All vindicate their reputations many times over, and the secondary parts are only less well done. The sound is not all it would be if the same ingredients could be assembled today, but the other factors weight heavily in favor.

Tosca has two equally distinguished principals—Maria Caniglia and Beniamino Gigli, with Armando Borgioli as Scarpia. Miss Caniglia gives a tremendously forceful dramatic performance, but when Mr. Gigli is on hand the performance is all his. The old recording methods could only ruffle the velvet on his voice at its best, and certainly his singing here is one of the most remarkable instances of a great singer being in supremely good voice all the way through a performance. The cumulative impact is tremendous. Beside these riches Mr. Borgioli's Scarpia seems stodgy, and this imbalance drags the second act down. But Gigli or Caniglia alone would make possession worthwhile.

—J. H., Jr.

Ballet Music

CONTEMPORARY FRENCH BALLET. AURIC: Suite from Fontaine de Jouvence; Marlborough S'en Vaut-en Guerre. Paris Philharmonic, René Leibowitz, conductor. GRADWOHL: Divertissement Champêtre. Orchestre des Cadets du Conservatoire de Paris, Pierre Gradwohl, conductor. (Renaissance). Three pleasing and witty trifles from French ballet repertory, one of which introduces to America Pierre Gradwohl, a facile but scarcely earth-shaking stage composer.

—C. S.

FALLA: Le Tricorne. L'Orchestre de l'Opéra Comique, Jean Martinon conducting. Amparito Pério de Prulière, soprano (Urania). A performance wholly worthy of this brilliant, vital score, which is not excerpted here but reproduced in toto.

J. H., Jr.

SCHUBERT-FEKETE: Snow White Suite. FEKETE: Caucasus Suite, Op. 8. Salzburg Mozarteum Orchestra, Zoltan Fekete conducting (Colosseum). The first of these ballet suites was manufactured by

Mr. Fekete out of music from unspecified representatives of Schubert's eighteen forgotten operas. It is not notably more nor less charming than most such factures. The second is based on "original folk melodies of the Caucasian Mountain People." It is not strong meat.

—J. H., Jr.

Suites

TCHAIKOVSKY: The Months (arranged by Morton Gould). Morton Gould at the piano and conducting his orchestra (Columbia). An orchestration as Mr. Gould feels "Tchaikovsky himself might have done it" of the piano suite that is Op. 37a. The result is pretty Gouldish Tchaikovsky, brightly alternating piano and instruments (including bells for the November sleigh-ride) and bringing them together for climaxes. The whole enterprise is a matter of taste.

—J. H., Jr.

Choral Works

STRAUSS: Taillefer; Divertimento After Couperin. Maria Cebotari, soprano; Walter Ludwig, tenor; Hans Hotter, baritone; Rudolf Lamy Choir; Symphony Orchestra of Radio Berlin, Arthur Rother, conductor. (Urania). A more contrasting pairing of Richard Strauss works could scarcely be achieved. Taillefer, Op. 52, is one of Strauss's largest, most sumptuous, and noisiest works. The Divertimento After Couperin is one of the small-scale pieces Strauss preferred to write in the last decade of his life. Because Taillefer requires an orchestra of 132 players, it is almost never given. Composed in 1903, it is a setting of a ballad of the same title by Ludwig Uhland, describing the effect of a young singer and his songs upon William the Conqueror. Choral and solo vocal passages are varied by orchestral interludes, the most imposing of which is a description of the Battle of Hastings that outdoes the famous Heldenleben battle scene in sheer decibels, if not in the quality of its musical ideas. Strauss's mastery of his immense resources is undeniable, but Taillefer is less striking thematically than the procession of tone poems of which it may be said to be last, biggest, and most realistic. It is superlatively performed and excellently recorded. The Divertimento is not as tricky and fussy as the Dance Suite After Couperin which Strauss wrote nineteen years earlier. For those who like fattened modern versions of baroque clavecin pieces the piece will be a welcome addition to the catalogue.

—C. S.

Keyboard Concertos

BACH: Concerto in D minor for Three Pianos and Strings. Robert Gaby, and Jean Casadesus; New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. French Suite No. 6, in E major. Robert Casadesus (Columbia). Expertly co-ordinated, somewhat driven performances on modern concert-grand pianos of works that predate the instrument. The French Suite is especially fine as to sound.

J. H., Jr.

BACH: Harpsichord Concerto No. 3, in D major; Harpsichord Concerto No. 6, in F major. Marie van der Lyck; Stuttgart Tonkunstler Orchestra, Hans Michael conducting (Period). Fleet, conscientiously proper playing, variably recorded.

—J. H., Jr.

GRIEG: Piano Concerto. SCHUMANN: Piano Concerto. Dinu Lipatti, pi-

anist; Philharmonia Orchestra, Alceo Galliera and Herbert von Karajan conducting (Columbia). It is easy to see why Dinu Lipatti was held in such high esteem by those who knew his playing before his early death ended his promising career last year. Both concertos are played with complete command of the piano, manly vigor that does not rule out honest sentiment, and sensibility to both small musical details and large architectural issues.

—C. S.

MOZART: Piano Concerto, C minor, K. 491. Sari Biro, pianist; Austrian Symphony, Wilhelm Loibner, conductor. (Remington). A rather colorless performance, meeting the minimal musical and technical requirements.

—C. S.

MOZART: Piano Concerto in D minor, K. 466; Rudolf Serkin. Philadelphia Orchestra, Eugene Ormandy, conductor (Columbia). A really magnificent performance of one of the most difficult and emotionally outspoken of Mozart's concertos.

—J. H., Jr.

SCHUMANN: Piano Concerto. Guiomar Novaes, pianist; Vienna Symphony, Otto Klemperer conducting. (Vox). This is the third concerto recorded by these artists. It is hard to imagine a more musically sensitive performance of the work than Miss Novaes', and Mr. Klemperer's conducting is warmly sympathetic.

—R. E.

Violin Concertos

MOZART: Violin Concertos, B flat major, K. 207, and D major, K. 211. Aida Stucki, violinist; Stuttgart Tonstudio Orchestra, Gustav Lind, conductor. (Period). The first American release by Aida Stucki, a pupil of Carl Flesch and a violinist of eminently sturdy, if not very poetic, gifts.

—C. S.

Chamber Music

BRAHMS: String Quartet No. 2, A minor. Hollywood String Quartet. (Capitol). Clean and capable playing.

—C. S.

Pre-Classical Vocal Music

JOSQUIN DES PRÉZ: Fourteen Secular Works. Pro Musica Antiqua, Safford Cape, conductor. (EMS). Fine, faithful reproduction of up-settingly beautiful fifteen-century vocal and instrumental music. The program notes are as full, scrupulous, and informative as any I have ever seen. If anyone has vague doubts as to why scholars admire Josquin, here is irrefutable evidence.

—J. H., Jr.

PURCELL: The Masque of Timon of Athens. The Fairy Queen. Margaret Ritchie, soprano. Antoine Geoffroy-Dechaume, harpsichordist. Orchestral ensemble conducted by Anthony Lewis. First-rate Purcell in serious but not especially winning performances (Oiseau-Lyre).

—J. H., Jr.

TREASURY OF MADRIGALS. LE JEUNE: Revecy Venir du Printans. DI LASSO: Ne Vous Soit Étrange. COSTLEY: Allez Mes Premières AMOUR. BERTANI: Ch'a Mi la Vita. GESUALDO: Tu M'uccidi, O Crudele. MONTEVERDI: Non più Guerra! WILBY: Down in a Valley. WEEKES: Hark, All Ye Lovely Saints; Yo Shorten Winter's Sadness. VAUTOR: Mother, I Will Have a Husband. TALLIS: When Shall My Sorrowful Sighing.

(Continued on page 30)

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RECORDS

(Continued from page 29)

BYRD: I Thought That Love Had Been a Boy. GIBBONS: What Is Our Life; The Silver Swan. GREAVES: Come Away, Sweet Love. LICHFIELD: I Always Loved To Call My Lady Rose. BATESON: Sister, Awake. Renaissance Singers, Lehman Engel, conductor. (Columbia). Lehman Engel, associated nowadays with Porgy and Bess and other Broadway items, here returns to his early love, the madrigal literature of the sixteenth and early seventeenth centuries. The list he has chosen for this recording is exceptionally well balanced, for it includes French, Italian, and English pieces, and both familiar and unfamiliar ones. The performances are expert, and Mr. Engel's taste and understanding are more than equal to the interpretation of the varied array of works.

—C. S.

Songs and Song Collections

BARTÓK and KODÁLY: Folk Songs of Hungary. Leslie Chabay, tenor. Tibor Kozma, pianist. (Bartók). These fifteen arrangements, which date back to the first decade of this century, are interesting mainly as sources and influences, although there are many intrinsic beauties in them. The songs are of native Hungarian as opposed to Hungarian Gypsy origins. Since nobody but the two composers was there when the research was done it is impossible to say how much they have been arranged; it would seem not much. The performances sound like good ones.

—J. H., Jr.

COPLAND: Old American Songs. DOUGHERTY: Five Sea Chanties. William Warfield, baritone. Aaron Copland and Otto Herz, pianists. (Columbia). Copland has met the problem of arranging The Boatman's Dance, The Dodger, Long Time Ago, Simple Gifts, and I Bought Me a Cat by leaving them alone in a way that is exemplary and by subtle underlining. This is not quite as true of the Dougherty songs as of the Copland songs. Mr. Warfield sings all with fine spirit and musicianship, but he has been in rounder voice.

—J. H., Jr.

GRIEG: Gutten, Fra Monte Pincio, Ved Ronderne, Vären, Eros, En Svane. Kirsten Flagstad, soprano. Philharmonia Orchestra, Warwick Braithwaite and Walter Süsskind conducting (RCA Victor). Miss Flagstad's singing could hardly be more authoritative, but it is not possible to admire the decision to record these songs in variably undistinguished orchestral arrangements.

—J. H., Jr.

LATIN RHYTHM SONGS. James Melton, tenor; RCA Victor Orchestra and Chorus; Frank Black, conductor. (RCA Victor). Includes Temptation; Sing to Me, Guitar; Love Star; Beyond the Sea; Brazil; and Laura. Aggressive accounts of an inaccurately labeled collection of songs.

—A. H.

RUSSIAN and SPANISH SONGS. Jennie Tourel, mezzo-soprano. George Reeves, pianist (Columbia). Songs by Dargomijsky, Gretchaninoff, Moussorgsky, Granados, Ginastera, Nin, Villa-Lobos, and Oubradors in performances whose artistry—and sheer vocal skill—is of the first class.

—J. H., Jr.

SCHUBERT: Six songs from Winterreise. BRAHMS: Minnelied, Ständchen, and Feldeins amkeit; WOLF: Doss dock Jeinalt, Auf einer Wanderung, and Benedeit. Karl Schmitt-Walter, baritone. Ferdinand Leitner, pianist. Controlled, beautifully shaded re-creations by a singer whose high artistic intelligence persuades his pure, attractive, otherwise unremarkable voice to make the effects he desires.

—J. H., Jr.

SCHUMANN: Märzveilchen; Schneeglöckchen; Wiegenlied; Unter'm Fenster; Familiengemälde; Kartenlegerin; Lust der Sturmnacht; Frühlingsnacht. SCHUBERT: Heimliches Lieben; Hoffnung; Der Jüngling; Nachtstück; Tischlied; Tischerlied; Der Goldschmiedegesell. Tiana Lemnitz, soprano; Margarete Klose, contralto; Peter Anders and Karl Erb, tenors; Wilhelm Strienz, bass; Michael Raucheisen and Herman Reuter, pianists. (Urania). Some relatively unfamiliar Schumann and Schubert lieder are here given performances of stylistic distinction. The choicest items are the three Schumann duets—Wiegenlied, Unter'm Fenster, and Familiengemälde—beautifully sung by Miss Lemnitz and Mr. Anders.

—R. E.

SONGS OF RUDYARD KIPLING. Leonard Warren, baritone. RCA Victor Orchestra, Frank Black conducting. Settings by such composers as Tours, McCall, Spross and Kernochan sung by Mr. Warren in undeservedly good voice. (RCA Victor).

—J. H., Jr.

Prokofieff Opera Staged by Group On West Coast

PALO ALTO, Calif.—The Stanford University production in English of Prokofieff's *The Love of Three Oranges* played to three sold-out houses during the last weekend in May. No established professional company on the West Coast could hope to produce a work so untraditional and get away with it, but the Stanford Music Department and the Stanford Players, under the musical direction of Sandor Salgo, did.

Present-day economics combined with public reluctance to patronize operatic novelties would probably defeat any such project in our limited commercial opera seasons. The op-

era's success at the New York City Center does not really contradict this, for the season there is an extensive one.

Having seen the New York production, this reviewer went out of sheer curiosity to see what a student group would do with the opera. And it must be admitted that the Stanford production more than held its own. From the orchestral standpoint, Prokofieff's score came off with spirit, accuracy, and tonal quality, to say nothing of a surety that would put many professional orchestras to shame.

The Stanford chorus, trained by its director, Harold Schmidt, displayed excellent tone, although the diction was not always clear. On the other hand, clarity of diction was the major asset of the principals in the cast, for none of them displayed great vocal gifts although all sang well.

The most notable individual performance was that of Raymond Hammett, who doubled as the King and as Creonta's Cook, and who stopped the show as the Cook. Mr. Hammett is a Palo Alto business man, but his fine bass voice and flair for comedy characterization afford him an avocation that might well become a profession.

The singers included many with some background of experience in the Pacific Opera Company and other semi-professional if not professional groups. Winther Andersen (Pantalon), Joseph Tissier (Truffaldino), Lawrence Mason (the Prince), and Eloise Farrell (Fata Morgana) have been well and favorably known for past performances.

Scarcely less admirable were John Taylor (Leandro), Vivianne Little (Clarissa), Joan Stensen (Smeraldine), Willis Burroughs (Tchelio), Raymond Barrett (Farfello), and Sara Lee Cinegran, Margrethe Thorlaksson, and Geri Williams as the orange-encased princesses.

Although the Stanford staging was less spectacular than that in New York, the scenic values set forth by O. G. Brockett's designs and the stage direction of F. Cowles Strickland captured the spirit of fantasy and satire. The costumes, designed by Virginia Opsvig, were colorful and imaginative.

The program did not credit any translator, but there was one line which would have surprised composer and librettist. Following the departure of the Prince came this: "What a loss for his family! And what a catastrophe for Stanford!" So much for the collegiate touch.

San Francisco City College also boasts an opera workshop and it presented, with necessarily simplified staging, performances in English of Puccini's *Gianni Schicchi*, under the direction of Flossita Badger.

—MARJORY M. FISHER



At Stanford University, Prokofieff's *The Love of Three Oranges* was given under the direction of F. Cowles Strickland, with settings designed by O. G. Brockett and costumes by Virginia Opsvig

NEW MUSIC REVIEWS

Bohuslav Martinu's A Sonata for Flute

Bohuslav Martinu's First Sonata for Flute and Piano, composed in 1945 and dedicated to Georges Laurent, first flutist of the Boston Symphony, has now been published. The work is issued by Associated Music Publishers. It exhibits his characteristic elegance of style in its clarity of design, harmonic richness, and contrapuntal ingenuity. Like the leading eighteenth-century composers, Martinu can always be depended upon to write in a polished fashion, even when he is uninspired. But this flute sonata is not one of Martinu's routine pieces. The middle movement, an eloquent Adagio with a far-flung melodic line for the flute against a harmonically restless accompaniment in the piano, is as beautiful as anything he has written in a long time; and the two outer movements are witty, effective, and constantly inventive in their development.

Listeners should be grateful to the composer for the functional nature of the flute part. While affording the flutist ample opportunity to exhibit the natural brilliance of the instrument, Martinu has written none of that filagree that disfigures so many flute sonatas with meaningless runs and roulades.

—R. S.

Berezowsky and Tansman Write for String Orchestra

Nicolai Berezowsky's Sextet-Concerto for String Orchestra, published by Associated, is meticulous and idiomatic, and it wears a handsome veneer of polished elegance. The style is neo-classic — Stravinsky-cum-Paris variety—but the musical texture is personal. The work is called a Sextet because the strings are divided into six parts; and a concerto because of the presumable use of the baroque concerto grosso as a formal model. Both the approach and solution to structural considerations are admirably fresh, and the work is most attractively given to the instruments.

Alexander Tansman's Le Tombeau de Chopin, commissioned by UNESCO for the commemoration of the centenary of Chopin's death, can be played either by string quintet or string orchestra. Leeds is the publisher. This short suite, which emerges as a rather arch reflection on Chopin's small formal practices, does not amount to very much. There

is a short Nocturne, a Waltz, a Mazurka, and an elegiac Postlude. All four are rather flimsy items, but there is no reason to believe that they would be unpleasant to hear.

—W. F.

Violin and Piano Pieces By Marcel Mihalovici

Three relatively brief compositions by Marcel Mihalovici, one for solo violin and two for solo piano, have been published by Heugel. The Sonata for Violin Alone is a spectacular, idiomatic work in four movements. Its musical content is intelligent, urbane, but at the same time not particularly distinguished. The sonata calls for both a big technique and a big tone, but a performer who has both should be able to make quite a striking impression with the piece.

Mihalovici's Quatre Pastorales and Trios Pièces Nocturnes, both for piano solo, are faintly tinged with a kind of piquant neo-impressionism. They are solidly written and infused with a rather sly originality, but perhaps—even granting their limited purpose—a little wan.

—W. F.

Mendelssohn and Brahms Works in Complete Editions

Chamber musicians will welcome the reissue by C. F. Peters Corporation of Mendelssohn's string quintets, Op. 1-8 and 87, complete as Vol. No. 1743, and all of Mendelssohn's piano quartets, Op. 1, 2, and 3, as Vol. No. 1741.

Peters has also recently issued Georg Schumann's editions in separate volumes of Brahms's five piano trios, Op. 8, Op. 40, Op. 87, Op. 101, and Op. 114. These are No. 3899a through No. 3899e.

The B major Trio, Op. 8, is published in Brahms's revised version. The editor has furnished alternate parts for cello or viola for the horn part of the Horn Trio, Op. 40. In the Trio, Op. 114, for piano, clarinet, and cello, he has provided alternate parts for viola or violin for the clarinet part. Brahms indicated in his original edition that the viola might be substituted for the clarinet. The customary high standards of the house of C. F. Peters have been observed in these editions, and the fine quality of the paper and engraving is worthy of the music.

—R. S.

Bruckner Te Deum Re-Published in Two Forms

Bruckner's Te Deum in C major, composed in 1881-84, has now been issued by C. F. Peters Corporation both in piano score and in the original form, for orchestra. Written for soprano, alto, tenor, and bass soloists with chorus, and orchestra, it is one of Bruckner's noblest works. Those who heard Bruno Walter's interpretation of it with the New York Philharmonic-Symphony some years ago will remember its crushing impact in performance.

—R. S.

Vladimir Dukelsky's Symphony No. 3

Those with a taste for the sprawling, neo-romantic type of contemporary symphony will doubtless take a good deal of pleasure in the pages of Vladimir Dukelsky's Symphony No. 3, in E, published by Carl Fischer. The work is in three extended movements of ample variety, and the work-


manship is what is usually described as slick. It is true that the richness of the harmonic texture and the sumptuousness of the orchestration could be considered rather much by some, but what is really disturbing is the inescapable conventionality of the melodic aspect of the work. The phrases are generally square-cut, overbearingly sequential in design, and, in general, oh-so-familiar in effect. There is no denying, however, that the piece will sound, and that it will sound well.

—W. F.

Children's Stories Recounted in Song Form

Two volumes of children's songs by Dudley Glass will attract young singers and listeners with their bright melodies and handsome illustrations. Both of these volumes are a credit to the publishers, Frederick Warne & Co. Glass has set ten of the Nonsense Songs of Edward Lear; Lear's original drawings are used as decorations. The music is well adapted to the

(Continued on page 32)



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CAROLERS IN IOWA

An Autoharp manual is displayed after The Carolers' concert for the Ames Community Concert Association. Seated: Penny Perry, soprano; Roy Cooper, accompanist; Dorothy Schory and Lois Holler, of Community; Leo Bernasche, tenor. Standing: Jonathan Wilson, baritone; Tolbert MacRae, local chairman; Ted Kooser, president; Earl Carlston, bass-baritone

NEW MUSIC

(Continued from page 31)
verses, and the pictures are just as amusing to adults as they are to youngsters. The Songs of Peter Rabbit, based on Beatrix Potter's The Tale of Peter Rabbit, have both words and music by Glass. Each of the fourteen songs is illustrated with pictures from the original edition of Miss Potter's book.

—R. S.

Bach's C Minor Concerto In New Edition by Seiffert

In his new edition, Max Seiffert throws considerable light on the disputed history of Bach's C minor Concerto for Violin, Oboe, and Piano. Familiar to most music lovers today as the Concerto for Two Pianos in C minor, the work was long considered to be Bach's own arrangement for two clavier of a Concerto for Two Violins in D minor that he had previously composed. Max Schneider "restored" this supposed concerto for two violins and it was performed at the Leipzig Bach Festival in 1920. But as early as 1886, another Bach scholar,



COMPOSERS AT NEW PALTZ CONFERENCE

Vivian Fine (at the piano), Paul Nordoff, and Robert Ward were all represented by compositions performed in the Conference on the Fine Arts sponsored by State University of New York on the campus of State Teachers College at New Paltz. A new work by Roger Goeb was also presented

Woldemar Voigt, had offered internal evidence that this concerto was originally composed by Bach for violin and oboe, not for two violins. Seiffert believes that the work was originally in C minor, not in D minor. His edition retains the key of C minor. For the convenience of chamber-music enthusiasts he has provided an alternate to the oboe part for violin so that the concerto can be performed by two violins and piano. The edition is issued by C. F. Peters Corporation.

—R. S.

Mozart's Two-Piano Sonata In An Unfamiliar Version

Mozart's Sonata in D major for Two Pianos, K. 448, is familiar to most concert goers, but the version of it as a concertante for two violins and piano, edited by Ferdinand David, is probably unknown to most of them. This arrangement, published by C. F. Peters, offers violinists a delightful ensemble work for home or concert use.

—R. S.

Symphonic Concertante By Mozart Is Re-Edited

A newly revised edition by Carl Herrmann of Mozart's Symphonie Concertante for Violin, Viola, and Orchestra, K. 364, has been issued in piano score by C. F. Peters Corporation.

—R. S.

Piano Music

PERSICETTI, VINCENT: Serenade No. 2 for piano solo. (Elkan-Vogel). This music, while modestly conceived, is mannered and uncharming. There are three brief movements—Tune, Strum, and Pluck. They are easy to play.

—W. F.

Sacred Choral Music Listed

BRAGERS, ACHILLE P.: Song of Easter (SA, piano or organ). (Carl Fischer).
FRANCK, CÉSAR (arr. by Edward S. Breck): Panis Angelicus (Latin text; two English texts) (SATB, soprano or tenor solo, piano or organ). (Carl Fischer).
HILL, EUGENE: Hail the Day That Sees Him Rise (Ascension) (SATB, a cappella). (Carl Fischer).
MARCELLI, NINO: Holy, Holy, Holy (SSAATTBB, a cappella with optional chimes). (Carl Fischer).

Babylon Orchestra Gives Thomson Opera

LINDENHURST, N. Y.—A concert version of Virgil Thomson's opera The Mother of Us All was presented by the Town of Babylon Symphony on May 15 in the Lindenhurst High School Auditorium. Christos Vrioides conducted. The chorus of thirty voices came from a Lindenhurst adult education class directed by Elsie Panzner. The singers included Katherine Scott, soprano; Ruth Jackson and Virginia Viney, mezzo-sopranos; Greta Skoog, alto; Mario Sorisio and Joseph McKee, tenors; Robert Falk, baritone; and Paul Frenzelas, bass.

Lane Re-engaged By Canton Symphony

CANTON, OHIO.—The fifteen-year-old Canton Symphony has re-engaged Louis Lane as conductor for the fourth season. Mr. Lane has also succeeded Rudolph Ringwall as conductor of the Cleveland Summer Orchestra.

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BOOKS

Percy Scholes Makes A Concise Music Dictionary

THE CONCISE OXFORD DICTIONARY OF MUSIC. By Percy A. Scholes. London and New York: Oxford University Press. 1952. \$6.

The Concise Oxford Dictionary of Music is designated by its publisher as a ready-reference companion to the same author's fat Oxford Companion to Music. It is of about half the bulk, but it partakes of many of the same qualities. The discourses possess proportionately less rambling humanitarian charm, but Mr. Scholes' salty literary personality is not one to lose its savor simply because the portions are small.

Taking Mr. Scholes' word for the count, his new book contains over 10,000 entries relating to 1,700 composers, 650 performers of the past, 750 performers of the present, 400 miscellaneous personalities, 1,000 instruments or component parts of instruments, 1,750 compositions, 2,950 technical terms (including a staggering 1,850 terms relating to performance alone), 275 institutions, and numerous unclassifiables, not to mention thousands of extremely useful cross-references. These are riches indeed, in an orderly and accessible little room.

Most of the material represents a paring down of entries in the Oxford Companion to Music, but the biographies of performers and data about individual compositions are mostly new. The process of revision has tightened up definitions, usually without serious loss. The composition entries are, on the whole, well apportioned and sensibly treated, although in view of some otherwise understandable omissions it seems excessive to give much space, or any at all, to The Wearing of the Green and Funiculi-Funicula.

The new biographical entries, particularly those of performers, are far less satisfactory, and not only because of what seems damagingly insular perspective in a book that is to be sold on both sides of the Atlantic.

Such who's-who listings, necessarily exclusive rather than inclusive, are natural targets for those with special interests; certainly spot-checking for this review was done mostly in the field of opera. The results were discouraging, so discouraging as to harden the heart against Mr. Scholes' modest preface note about the difficulty of getting living artists to fill in biographical questionnaires. If a biography was thought to be worth including, surely it was inadequate scholarship that stopped with posting questionnaires.

A great many artists of undebatable stature are included; so are a great many of severely circumscribed musical importance. While the inclusion of Amy Shuard and various other sopranos of purely English significance is understandable, if disquietingly provincial in a book from a scholarly press, there are many omissions that, when collated with parallel inclusions, raise grave doubts as to whether the lexicographer really has a clear idea as to just who is (or was) who. It seems strangely capricious to include such a soprano as Helen Jepson, or even Grace Moore, while omitting such historic figures as Geraldine Farrar, Claudia Muzio, and Maria Cebotari, and such leading contemporaries as Maria Caniglia, Renata Tebaldi and Zinka Milanov.

Perhaps Gwen Catley, an English product, deserves to be noted as possessing "a voice of great flexibility," but if she is to be included it is downright misleading to omit, among others, such international figures as Erna Berger and Margarita Carosio, not to mention such great figures of the past as Toti dal Monte and Marie

Barrientos. The achievements of Maggie Teyte and Jennie Tourel no doubt deserve consideration, but where are Povla Frijsch and Ninon Vallin?

Going down the vocal scale, it is hard to believe that Lorri Lail, Gladys Swarthout, or Edith Coates should displace Ebe Stignani, Margaret Matzenauer, Sigrid Onegin, or Karin Branzell. Among tenors, Aksel Schiotz, Frans (spelled "Franz") Vroons, and the British comprimario Murray Dickie have entries, but George Thill, Ferruccio Tagliavini, and even Giacomo Lauri-Volpi do not.

Biographies of Nelson Eddy, John Charles Thomas, Lawrence Tibbett, Reinald Werrenrath, and various as yet unexported English baritones and basses are given, but Giuseppe de Luca, Titta Ruffo, Friedrich Schorr, Ludwig Weber, and Michael Bohlen are nowhere to be found. What criteria, if any, were applied?

Jascha Heifetz and Nathan Milstein are in, along with numerous other contemporary violinists, but David Oistrakh finds no place, nor does Zino Francescatti. Morton Gould and Duke Ellington are included as composers, presumably as a sop to America, but Carl Orff is not. And so on.

Among conductors the inequities are almost as striking. Gena Branscombe is included, but where is Robert Shaw—to limit choral checking to America? Fernando Previtali is in, and so are all manner of English conductors, part-time conductors, and church musicians, but Tullio Serafin is omitted, along with such other international figures as Ettore Pannizza, Roger Désormière, Giorgio Polacco, and Hans Knappertsbusch. Antal Dorati and Erem Kurtz have had nearly parallel careers, from the Ballet Russe de Monte Carlo in 1931 to symphony conductorships in Texas. Mr. Dorati is included; Mr. Kurtz is not. Why one and not the other?

The leading English accompanist, Gerald Moore, is listed, but Paul Ulanowsky and Coenraad V. Bos, both equally distinguished in artistry and associations, apparently do not exist for Mr. Scholes.

To digress from biography, a scanty list of ballet terms will tell you about a pirouette or a fouetté is, but not what a jeté or an enchainement. Of what earthly use in this sort of partial glossary.

Nobody can please everybody, but the sum of inconsistencies in the biographical entries of the Concise Oxford Dictionary of Music is far too great to be explained as springing from legitimate differences in taste or judgement. Even the biographies that are given are often quite unbalanced in emphasis. It seems less than consistent, for example, to give a half-column history of the Casadesu family and then describe Caruso simply as "Tenor vocalist of highest popularity in It. and Fr. opera, winning fabulous financial rewards for both appearances in person and gramophone records." Such an absence of information is frustrating. Elgar is given an entry longer than those for Purcell and Vivaldi combined; there is no need for comment on this statistic. And it seems less than thorough scholarship to leave the late Aureliano Pertile alive and "settled in California," ignoring his noteworthy career as director of the opera school at La Scala in Milan, where, for Mr. Scholes' notebook, he died five months ago.

Nonetheless, the non-biographical entries are reasonably full, and despite caprices scholarly enough to make this perhaps the best, certainly the most readable, dictionary of its sort. Everything that is in the Oxford Companion to Music is here in abbreviated (and frequently improved) form. The technical definitions are admirably clear and to the point. But if, in addition, the reader wants a sound biographical reference he had better wait for what seems an inevitable revision and an extensive one.

—J. H., Jr.

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Covent Garden

(Continued from page 8)

took place at another command performance. This was in 1914, when the King and Queen of Denmark were entertained by King George V and Queen Mary; it was also the last occasion when the auditorium was decorated with 250,000 roses. This was the period when the women's suffrage movement was at its height, and every opportunity was taken by the movement's supporters to call attention to their cause. This is what happened on that memorable night as chronicled in the press of the day:

"Two hysterical women in the tier above the Royal Box both enjoyed thirty seconds of demented notoriety in the interests of their cause.

"Apparently after the second interval when the audience was reassembling to hear the triumphal scene from Aida performed, with Destinn, Kirby Lunn, and Sembach, a woman rose in her seat and shouted, 'Your Majesty, I appeal to you . . . women are being tortured in your dominions.' She was seized but continued shrieking till someone dragged her backward into the passage. 'Let me go, let me go!' she spluttered as she was hurried to the door by busy hands. Herr Cornelius, the Wagnerian tenor, stood by smiling. And she went, still



Adelina Patti at twenty

screaming and struggling, downstairs, her hair coming down in the conflict. 'She's been leaning on me all the evening. A beastly woman!' exclaimed the lady who had been her neighbour in the balcony stalls.

"Meanwhile a companion in the centre of the tier immediately above the Royal Box had been flinging leaflets headed 'To Buckingham Palace,' over the side of the circle. She went on for some seconds, while Mr. Willie Clarkson, the wigmaker, stood by at a loss, what to do. At last he seized her by the arm and she remonstrated with him."

All in all, the press devoted far more room to the incident than to the actual musical business of the evening.

THE only occasion in living memory when politics interfered with the musical side of the opera house to any great extent was in 1910, when the Lord Chamberlain caused several changes to be made in the libretto of Salome on the occasion of its first performance in England, under Sir Thomas Beecham. The story is told at length by Sir Thomas in the first volume of his autobiography, A Mingled Chime, but it is interesting to read the press of the day on the events that preceded the first night.

Alfred Kalisch, the distinguished critic, was entrusted by Sir Thomas with the task of making the requisite changes in the text. In an interview Kalisch said:

"The difficulty has been to steer between the purists and the puritans, and I think we have done that without detracting one least bit from the dramatic intent of the opera. The

censor's objections to the original version were twofold: from the religious point of view and from the ethical point of view—i. e., the violent love-making to a prophet."

In the Covent Garden production the name of John the Baptist was not used, he became simply "A Prophet"; the Jews were referred to as "the Wise Men"; Judea, Galilee, and similar names became "the Highlands," "the Lowlands," etc.; and of course the word "God" was not used. There was a ban not only on the head but also on the silver charger.

At the final dress rehearsal, which was a public one, everything went wrong, and there were constant interruptions. By the time the final scene was reached tempers were frayed all round. Aino Ackté, who was the Salome, stopped singing after the execution of Jokanaan and complained because the sword that she was given to hold for the final scene (in place of the forbidden charger) was making her hands red. "I cannot act when my hands are not clean," she exclaimed. "Clean the sword," shouted Sir Thomas. A few minutes later, the stage manager reappeared, trembling with excitement. "Stop the band," he shouted. "Now what's the matter?" asked the long-suffering conductor. "I have great news, glorious news," was the reply. "I have just received a message that we may use the charger instead of the sword, but not the head."

"Oh, joy!" cried Ackté, and the whole cast burst into applause. Of course the joke, as Sir Thomas tells in his book, was that at the actual first performance the cast got so carried away by the music that they lapsed into the German words they were used to and did not sing the expurgated text. The Lord Chamberlain's officials were apparently unable to understand what was being sung, and no one was any the wiser.

And then there is the story of—but where does one end in these kind of rambling reminiscences. There is no end to the story of a great theatre like Covent Garden; that is one of the reasons why I am compiling the theatre's official history. By the centenary of the present building, in 1958, we should be able to have told the full story of at least the last hundred years.

Soloists Announced For Brevard Festival

BREVARD, N. C.—The seventh annual Brevard Music Festival, scheduled to open here on Aug. 8 and to run through Aug. 24, will offer Margaret Harshaw, Anna Russell, Gina Bachauer, and Isaac Stern as soloists. The Brevard Festival Symphony and a chorus will also participate in the concerts, which are given on Tuesdays, Fridays, Saturdays, and Sundays.

The Transylvania Music Camp opened on June 19 and will close on Aug. 3 in time for the opening of the festival. James Christian Pfuhl is the director of both activities.

Silver Anniversary Observed by Miami Group

MIAMI.—The silver-anniversary season of the University of Miami Symphony, John Bitter, conductor, drew audiences totaling 50,000—an increase of 43 per cent over last season. Twenty concerts were presented in the Miami Beach Auditorium and the Dade County Auditorium in Miami. Seventy-five students, six faculty members, and 22 professional musicians make up the ensemble. A tone poem by Mana-Zucca was given its world premiere during the season. The University of Miami Summer Symphony, an all-professional group, will play eight Pop concerts, beginning June 29, in the Miami Beach Municipal Auditorium.

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